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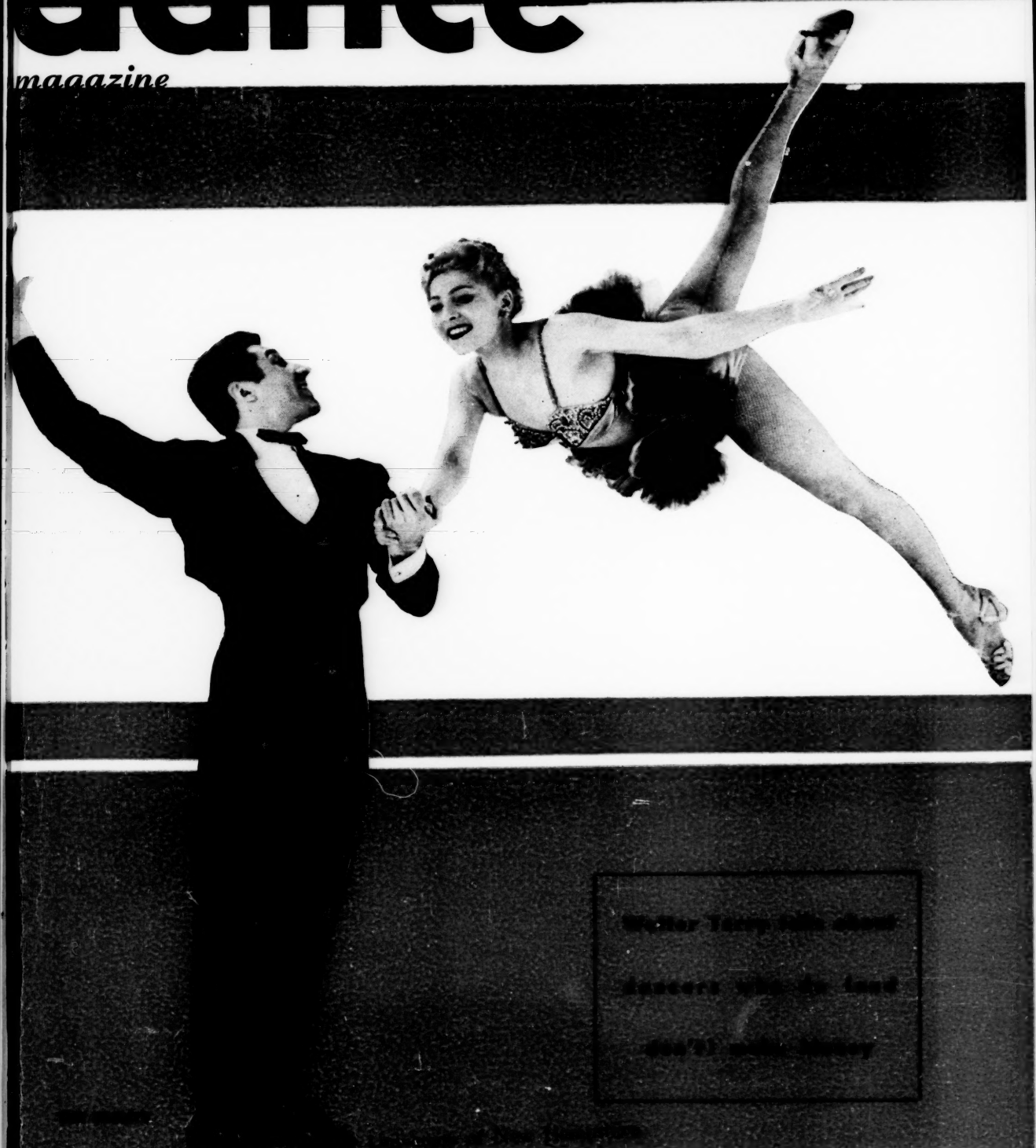

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THE PROGRAM . . . AGNES de MILLE DANCE THEATRE

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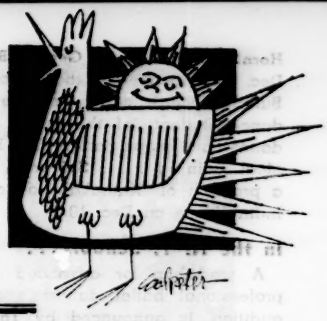
NEWS . . .

of dance and dancers



N. Y. C. Ballet Season . . .

N.Y.C. Ballet, sorely missed by its home public since its last season in the spring, returns to City Center on Jan. 12th for 10 weeks. The company's principals, headed by **Maria Tallchief** and **Andre Eglevsky,** remain the same. **Jillana** and **Jacques d'Amboise** (see p. 40) are newly ranked as soloists, and **Barbara Fallis, Richard Thomas** and **Janice Mitoff** join the corps.

At least four new works are scheduled, two by **Jerome Robbins** and two or more by **George Balanchine.** The latter is definitely doing "Begleitungmusik zu einer Lichtspielscene" (Movie Music) to music of Schoenberg, to be premiered on Jan. 19th, and a full-length "Nutcracker", the first ever to be done in this country, which will be premiered on Feb. 2. Horace Armistead will do the sets and Kayinska the costumes. Balanchine, who appeared in the famous Tchaikovsky ballet in Russia, is using both traditional and original material for this much anticipated work. Leon Barzin conducts, as usual and Jean Rosenthal will be in charge of lighting.

In Israel . . .

Jerome Robbins will do his ballets for the N.Y.C. Co., after his return from Israel, where he and **Anna Sokolow** have been sent by the American Fund for Israel of which **S. Hurok** is a trustee) to report on how Israeli dancers can best be assisted in their development. Of particular interest is a group of Yeminite dancers who may be seen in this country this year.

Bar to the Ground . . .

Louis Horst celebrates becoming a septuagenarian on Jan. 2, probably having been and made as much, if not more modern dance history during his 70 years, as anyone. It will be 20 years soon since he started **Dance Observer.** Hearty Congratulations!

Martha Graham and Group will give a N.Y. season in Feb., prior to a 3-month European tour that begins in March under the auspices of impresario **Anatole Heller** . . . The future of the attractive **Slavenska-Franklin Ballet** is uncertain at the moment . . . **Alicia Markova,** a sensation in Paris, where she made 8 instead of 6 guest appearances with the **de Cuevas Ballet,** also performed at the gala SHAPE Ball at the request of the Pres. of France before she left. After her New Year's Eve appearance at the Met, she next guests with the **Winnipeg Ballet** in Canada on Jan. 12, 13 and 14. The Winnipeg Ballet starts a 4-month tour of Canada and the U. S. in Feb. . . **Serge Lido's** 3rd book of photos called BALLET #3, is out and eye-catching as always . . . **Nora Kovachs** and **Istvan Rabovsky** were invited back to TV's "Toast of the Town" on Dec. 13. She danced a variation from Fokine's "Pavillion d'Armide" and his was from "Taras Bulbas". It is not unlikely that they will return to Europe in Feb. pending further arrangements by S. Hurok . . . **Alexander Kalioujny,** formerly leading dancer with the Paris Opera Ballet, has joined **Renee Jeanmaire** in the **de Mille** choreographed "Girl in Pink Tights." The musical is scheduled to open at the Mark Hellinger on Feb. 25 after try-outs in New Haven and Phila. . . The Brooklyn Academy of Music promises to start the New Year in a gala mood — **Ballet Theatre** appears there New Year's Eve and the afternoon of Jan. 1.

We're Moving . . .

Along with our most cordial wishes for the New Year, we bring the news that DANCE Magazine is again bound for larger headquarters. After the 10th of January our new address will be: 231 West 58th Street, New York 19, N. Y. The telephone numbers remain the same: PL 7-3667-8-9.

A VERY HAPPY NEW YEAR TO YOU ALL!

Violetta Elvin is returning to England, unable to complete the Sadler's Wells tour because of a tendon torn in Vancouver, B.C. . . **Beriosova, Nerina and Jackson** are sharing her roles . . . **Bambi Linn** and **Rod Alexander,** at the Plaza's Persian Room in Dec. will be with the Danny Kaye at the Schubert Theatre in Phila. starting Feb. 22 . . . **Vera Zorina** appeared as narrator with the Minneapolis Symphony on Dec. 8th . . . **Emily Frankel and Mark Ryder** are turning down many engagements in Israel, where they have been a great success, to return for their winter tour . . . the Dec. 13th Ziegfeld Theatre engagement of **Liselotte Koester and Jockel Stahl,** was cancelled by NCAC, with illness given as the reason . . . **Antony Tudor,** responsible for the happily devised Elizabethan dances at the Juilliard British Music Festival, is visiting his ailing mother in England . . . **Carmelita Maracci** has done it again. Too late for us to get page 29 off the press, she cancelled her Jan. 30th engagement at the Brooklyn Academy of Music.

DANCE Magazine's **Walter Sorell** is the author of a column about dance called "Keeping Step" which appears regularly on the Sunday Amusement section of the Providence Journal Bulletin . . . **Joseph Gifford** was responsible for the interesting stylized movement of the Equity Library Theatre's production of Franz Werfel's "Goat Song" . . . **Jean Leon Destine & Co.** will participate in the March of Dimes Drive at the Hollywood Bowl, Jan. 31st.

Of interest Past and Future . . .

Jose Limon and Co. will do 6 Juilliard performances during two weekends (Jan. 29, 30, 31; Feb. 5, 6, 7). "Ode", choreographed by Limon and done to Samuel Barber's "Capricorn Concerto", will be premiered. **Pauline Koner's** "Cassandra" and **Doris Humphrey's** "Ruins and Visions", both first performed at Conn. College last July, will be featured works along with favorites from the Limon repertoire. Prior to the Juilliard season, the company will be guests with the Erie (Pa.) Philharmonic, Jan. 19 & 20. . . **"Mary Hunter's Musical Americana",** in the works for many months, is now set for a Jan. 4th opening, billed as a concert-hall package. The company of 14 singing-dancing performers, will present a 2-hour revue with folk, traditional and "parlor" music and humor. Columbia Artists Mgt. handles the Jan. - May cross-country tour which begins in Malvern, L. I. Choreography by **Jerome Robbins** material by Paul Green and musical arrangements by Baldwin Bergersen. Among the featured dancers are **Margaret Cuddy** (Wonderful Town) and **Ray Harrison.**

May O'Donnell premieres two new works, "Legendary Forest" and "Dance Concerto" in two performances at the Hunter Playhouse, Jan. 9 & 10 . . . **Myra Kinch** gave a repeat performance of her Nov. concert on Dec. 12 . . . **Pearl Primus and group** presented a children's concert on Dec. 13th at the 92nd St. "Y", doing dances to African legends such as the one titled "Why Mr. Spider has such a Small Waist" . . . **Kathleen Hinni and group** were seen in a program of folk dances and spirituals at the Bronx House on Dec. 4th. . . **Alan Banks** is the choreographer of **"To Wake the King", first production** of the Jewish Theatre for Children's 8th season. Premiere will be Jan. 17, with students from the H. S. of Performing Arts dancing . . . The ever-popular Christmas Show at Radio City includes a new version of "Sleeping Beauty" with **Jeannette Tannen, Jack Beaber and Jayne**

Hornby featured . . . **George Balanchine**, Dec. 12th Speaker on the Dance Notation Bureau lecture series, prophesized that dance students of the future will learn dance notation as part of their basic technical training . . . **Shivaram** presented a program of "Kathakali" dance at New India House on Dec. 10.

In the N. Y. Schools . . .

A workshop for advanced and semi-professional ballet dancers, selected by audition, is announced by **Thalia Mara** and **Arthur Mahoney** of the **School of Ballet Repertory.** The new dep't will give experience in working with different styles and qualities of balletic movement in classic and contemporary repertoire. Says the announcement, "There is a period of growth from studio to stage where the student learns to become the performer, which is possible to many European dancers because of state subsidized institutions. Our dancers, however, lack this opportunity. It is to fill this void that we plan the Workshop".

The 12th Christmas course at the **Martha Graham School,** Dec. 21 to Jan. 2, has **Helen McGehee, Robert Cohan and Yuriko** assisting Miss Graham . . . **The Roye Dodge School** offers a special holiday "package" of 12 lessons, complete with notes and routines . . . **Jack Stanly** and faculty including **Jack Potteiger, Johnny Plaza, Tom Riley, Harrison Muller,** "Your Show of Shows" star who recently joined the Stanly faculty) will conduct a one-day session at the Stanly School Jan. 31.

A workshop in creative dance for teachers is being led at the 92nd St. "Y" by **Lucile Brahms Nathanson.** Guest lecturers and instructors include **Freda Miller, Bonnie Bird, Grace Stanistret and Dr. Gundlach** . . . **Vera Mirova,** well-known character dancer and specialist in dances of the Orient, has left Chicago to make N. Y. her home and is presently teaching at the **Swoboda School** . . . The Alumnae Association of the **Steffi Nossen Dance Workshop** holds its annual Dance Conference on Dec. 28th, with **Milton Feher** as guest speaker. For more than 10 years this group has held a combination Christmas reunion-conference . . . **Eileen O'Connor** presents students from her Academy of Ballet Perfection in an informal recital on Jan. 3 . . . **The Young Dancers Ballet Co.** of the **Helen Butleroff School** will give their 4th concert at the Needle Trades H. S. . . . **Fedor Lensky** is celebrating the 1st anniversary of his studio at 30 West 56th St. . . . **Eva Varady** has directed members of the **Children's Theatre Guild** in several performances for the Sister Kenny Foundation for Infantile Paralysis.

Schools Around the Country . . .

In Pittsburgh, Pa., **Trixie and Ferris Robins,** both from England but now U. S. citizens, direct the **Continental School of Dancing,** where Londoner **Anne Carter**

(continued on page 77)

The 92nd St. "Y" and its New Policy

There has been much discussion on the recently announced policy of one of New York's favorite centers of dance performance — the 92nd St. YM & YWHA.

During the thirties and to a large degree the forties, the "Y" harbored the bulk of modern dance performances. Each new recital brought intense reaction, excitement, and new audiences to see the radical new movement as it developed through its gifted disciples. During the fifties the intensity has slackened.

Concurrently numerous workshop groups have sprung up to give ballet, ethnic and modern dancers an opportunity to appear on programs without having to take on the responsibility of a whole evening. Nothing can be more valid than such laboratory programs. However, the calibre of concerts and workshop performances during the past few years have not always been at the highest artistic level, despite brilliant exceptions. Critical review have often been negative, or with kindness intended, non-existent. Generally speaking, audiences have failed to be strongly attracted. Last year the "Y" gave up its well-known dance subscription series. The recent policy is an attempt to recoup prestige and audiences by once again bringing to the "Y"'s handsome Kaufman Auditorium stage performances of the highest interest. The situation is happy for neither the dancers nor the "Y".

Since no written statement had been made on the change of policy, we have asked Dr. William Kolodny, Educational Director of the "Y", and Doris Humphrey, (who was previously on the Auditions Committee, and in addition is the all-over Director of the "Y"'s very active Dance Center), to inform the dance world of their precise stand on the matter. The following is their response:

Statement of Doris Humphrey and Dr. Kolodny:

This year there has been a change of policy at the Dance Center of the 92nd St. YM-YWHA. For over two decades the "Y" stage has been a generous host to a wide variety of dancers who have given concerts in several styles and at all levels of ability, from amateur to professional. All of these concerts were under the jurisdiction of the "Y" Dance Committee, a group of leading teachers and choreographers. For practical reasons, members of this committee were unable to function regularly, extensively, or to be familiar with much of the dancing presented. The general policy, however, was to make the "Y" available to as many dancers as possible who were generally considered to have merit.

At the end of the past season, Dr. William Kolodny, appraising the current scene, came to the conclusion that the policy of the "Y" is, at this time, too lax and in need of revision in the direction of more discriminating selection of dancers to be presented. He therefore decided to ask dancers to audition the principal works which they intended to present at a "Y" program and appointed Doris Humphrey to the responsibility of accepting or rejecting applicants. She has as consultants Louis Horst and Martha Hill.

Both measures — the enforcement of auditions, and the appointment of a committee of one, were admittedly drastic steps. Understandable they have met with criticism and even resentment. Our answer is best expressed by saying that a bad situation needs drastic cure.

The vesting of judgment in one person of high repute in the dance world, is, as we see it, better than the jurisdiction of a committee of many distinguished personages which proves to be cumbersome and impractical. Yet, no one concerned considers or desires the new arrangement to be a permanent one. Its continuance depends entirely on the results obtained.

Another complaint against the new policy is that to audition a program months in advance of performance is a heavy burden on a dancer. This is true and unfortunate. But one may say that experience has definitely shown that a major dance accepted on faith, when it is only partially completed, all too often fails later in important respects — the music may be wrong, costumes disastrous, or the unfinished ending may never have been brought to completion. Far better to be firm in the beginning than to be sorry after the performance. It is necessary and important to the "Y" that performances they present should be of a professional or semi-professional calibre, rather than on a student workshop level.

It is not true that dancers who fail to obtain dates at the "Y" (or who do not wish to fall in with the "Y" plan), have no other stages on which to perform. There are numerous others including: the Theatre de Lys, Henry St. Playhouse, Educational Alliance, Stage for Dancers at Cooper Union, Amato Theatre, Hunter College Playhouse, and the Brooklyn Academy.

Finally, the "Y" wishes everyone to know that, as always, it is motivated by a sincere desire to befriend both dance and dancers; that its aim is to be of help in raising standards of performance, and that it has only good wishes and encouragement for young dancers. The new policy in no way shuts the door in the face of young performers who are ready for its stage. On the contrary, it wants them more than ever.

Doris Humphrey — William Kolodny

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LOOKING AT TELEVISION

with Ann Barzel

● A great deal was expected at Ballet Theatre's new ballet premiered on Omnibus (CBS) Dec. 6 particularly since choreographer Eugene Loring had turned in so brilliant a presentation of "Billy the Kid" the previous month. There was a distinguished roster of collaborating artists — Ernest Hemingway, George Antheil, Eugene Loring, Estaban Frances and the whole of The Ballet Theatre to cast from. There was also what must certainly have been the largest audience ever to sit in on the premiere of a work that was to enter the repertoire of a ballet company.

But "Capital of the World" was not a total success. One reason for the unimpressive showing was that it was preceded by another version of the same story in the form of a play. The first version naturally gave the viewer a mental set; he expected a parallel ballet.

Words are wonderfully expressive. The movements of a trained body are wonderfully expressive. Each is useful in its own province. The nuances of ideas need words. The thought process, the material of reasoning needs words. Feelings, emotion, inner-life, break out in telling gesture when words stumble over one another and fail. Eugene Loring was aware of this in adapting a ballet from a story. He changed the locale, he introduced new characters, he took liberties with the narrative, he chose elements that would make his piece a ballet, not a short story. Significantly, the ballet was at its best in the danced passages, most vulnerable when stylized agonized gestures were meaningful only because accompanied by the narrator.

The role of Paco, the lad whose ideals a cynical Madrid could not tarnish, was danced by Roy Fitzell. It was not his fault that he was preceded by a starry-eyed youngster with unforgettable lines by Hemingway. The contrast was unfair, but the fact is the dancer seemed less sympathetic, less colorful, except in his pas de deux with the high-spirited girl played by Lupe Serrano. The unlisted dancer who played the role of the cowardly bullfighter turned in a fine performance both in his frustrated soliloquies and his bits of dance. Scott Douglas was excellent as the jealous apprentice.

Because of continually shifting camera angles, closeups, changing milieus — the choreography of the ballet as a whole could not be perceived. The merits of "Capital of the World" as a ballet for the theatre can be gauged only in a theatre.

The Ford Workshop presented a program of dance arranged by Walter Terry on NBC's Excursion on Nov. 15. Participating artists included La Meri, Maria Tallchief, Andre Eglevsky, Jean Destiné and Gloria and Roger Ernesti.

The most notable dancing of the month (and that could well include the entire dance field as well as television) was that of Istvan Rabovsky and Nora Kovach on "Toast of the Town" (CBS — Nov. 22). The Soviet-trained dancers, particularly the man, add a new dimension to virtuosity in dance. Rabovsky's double turns in the air while doing a jeté en tournant (sinking onto one knee, too) were sensational. And so were his series of uninterrupted air turns and his grande pirouette. The pair danced an unfamiliar version of the Don Quixote pas de deux which included much dancing and not just partnering for the man, even in the first section . . . Interesting aside on audience reaction: I saw Rabovsky and Kovach on a TV set in the lobby of a hotel in Des Moines, Iowa. The place was full of the usual people waiting for friends. These were all agog about Henry Fonda who was in conversation with the cashier. Eventually the exciting performance on the television screen drew their attention and all eyes were riveted on the dancers. No one ever did find out what happened to Henry Fonda.

Another Don Quixote was danced by Paula Lloyd and John Kriza on the Kate Smith Show (NBC) on Nov. 11. The poor presentation was marked by television's most common drawback — cramped space. The work of both dancers seemed faulty and unexciting. The cameras were most illogical. During the coda one dancer was in focus for a step and then the lens switched to the other, giving an impression of unrelated scraps of dancing coming up in any sequence. At one point Miss Lloyd finished a difficult step well up front near the lens. She and the camera remained fixed, the dancer breathing heavily the while framing Kriza doing a grande pirouette in the distance.

We love Kate Smith for giving work to good dancers and making it possible for a large public to see them. And we love some of her bumbling introductions. She introduced Kriza and Lloyd as stars of the Ballet Theatre who had "European critics doing tour jeté over their performance."

The too vocal Voice of Firestone (NBC-Mondays) has had Peter Birch and Barbara Ferguson dancing to some of the semi-classics it features. The program has developed an exasperating custom. When a piece of music obviously composed for dancing is on the program the title is superimposed on a lovely and appropriate dance picture while a studio announcer explains the origin of the dance — (as the Dance of the Comedians on Nov. 30.) After all that introduction the camera switches to Howard Barlow shaking a stick at the orchestra for the entire number.

The Longine Symphonette and Ballet (CBS) had a special Thanksgiving show on Nov. 26. It included excerpts from "The Red Mill" with chorography by Toni Charmoli, who can make four couples look like a ballet. Susan Cansino and Dusty McCaffery did a pantomimic nursery-rhyme dance — one with the bed as a boat, rigged up with sails. The studio scenic department outdid itself with wind and cloud effects. The Cansino girl was real cute as she bounced on the bed-spring.

"This Is Show Business" (NBC) had the amazing Martha Ann Bentley on Nov. 24. This young lady executes impossible pirouettes — things like hopping on pointe while doing fouetté turns. There are several dancers who are in demand for this spectacular sort of dancing. The nice part of Miss Bentley's work is that though she achieves much more difficult tricks than the others she also has much better technique and truer positions. The questions dreamed up for the "troubled" performers to ask on this show are obviously to give Sam Levenson a chance to tell a "mama" anecdote and to give George Kaufman a chance to air his pessimism. Miss Bentley asked whether show people are neurotic in their bid for applause. Miss Bentley shouldn't have any greater worry.

Two headline comedians kidded ballet last month. What the public laughs at in our field may be an index to what elements of dance have entered mass consciousness. On "Show of Shows" (NBC) on Dec. 5 Imogene Coca

(*continued on page* 75)

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Letters from our Readers...

Dear Doris Hering:

On reading your article in the November issue of Dance Magazine, "Impressions of the Sadler's Wells Ballet", I feel that you don't entirely appreciate what Sadler's Wells stands for and how vital it is for the ballet of today. In America there is a constant search for something new, and unless the traditions are preserved by organizations like Sadler's Wells, the living and evolving ballet could miss the very thing for which it is searching... My opinion is not prompted by my being English or by a loyalty to Sadler's Wells, — because I feel very strongly that art should be international, and it's one of the reasons I have come to America. But I feel that the American dancers and choreographers are missing something very wonderful that comes through understanding of the traditions of the art of ballet in older countries.

Its roots lie deep in the past, its background is that of the Italian renaissance and the royal courts of France, its graceful physical attitudes inspired by statues of Greek gods and its allegro, so lacking in all other dance forms, dates from the Romantic Era. Ballet is the stylized form of the European dance, a subtle and poetic art, a fusion of movement, painting, music and drama. To carry on this brilliant and glamorous medium, we must study the traditions, and reverence deeply those who have devoted their lives to its perfecting.

The future of ballet today lies with the schools which teach the pure classical technique, a technique however, which must be realized as a means and never an end. A dancer must be master of every pas and have a mind imbued with the classical style. Such a dancer will fall back on his traditions even when creating a ballet in "free" style. This link between the classical and modern is all important; new ballets should never break with tradition. The Diaghilev Ballet, made famous by the works of its own choreographers, never broke with the past. Companies that are built around certain stars can never achieve true greatness and only constant striving after artistic unity in the true classical tradition has earned for the Sadler's Wells a foremost place in ballet history...

I know you feel that ballet should be an illumination of life and not an escape from it, and so do I. If one allows for the all too human desire to see facts dressed in fantasy, then the Sadler's Wells portrayals are indeed realistic...

Thank you very much for the very fair criticism you gave the Sadler's Wells artists and ballets but I think you would enjoy the ballets better if you realized that, in the opinion of many people, passion is not any less real when it is controlled, and very few people tear their hair and emote extravagantly when faced with the tragedies of life that are ever present, though varying in degree.

Barbara Barrie
Instructor, Ballet Department
Univ. of Utah

Dear Editor:

It has been my intention for some time to write and express my pleasure over your wonderful DANCE Magazine. Each month, I am assured of the greatest reading enjoyment... What finally moved me out of that "I'll write tomorrow" rut was the really grand set of photographs on "Shropshire Lad", which appeared in a recent issue. They are, to me, the finest action shots I have seen in a good while! So much is captured of the real performance that one almost expects the prints to start dancing right before one's eyes. A great amount of the dramatic power of the poetry is compressed in the hangsman scene. Altogether it is a wonderful collection and I sincerely hope that very shortly we will be having another superb set of photos by your gifted photographer, Jack Mitchell.

Thank you and your publication for many enjoyable hours of relaxation and pleasureable reading.

Robert Tynes
Richmond, Va.

Dear Blanche Evan:

Coming upon your first article on the amateur creative dancer was like finding bread after having been offered only stones. With an enthusiastic friend I had just come from my first (and possibly last) *exercise*

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class under... After having studied a little Graham technique at the University of Wisconsin, I was a little disappointed twelve years later to be offered the same material. It seemed quite unrelated to my present self. The tense, straining. angular movements seemed appropriate twelve years ago — I was unmarried, filled with strange, unfulfilled yearnings, and that kind of dance was a wonderful outlet and seemed to release us all for more enjoyment of our experiences at school. However, since then we've had a lot of our unfulfilled yearnings fulfilled. We have families, activities, etc., but have never lost our real love of dance and would like to use it as an expression, among other things, of our feelings and experiences. The movements given to us the other day left us feeling only exhausted and strained and as if our muscles had all been turned inside out. There was none of the exhilaration I had expected.

I think, as you do, that the amateur has different things to say and express from the artist. Our lives aren't dedicated to abstract problems of the dance; the people I am thinking of are happy being housewives and mothers, but still have aspects to their natures that only dance can express. I was interested during the exercise class to hear the teacher, in trying to make us all tighten our top leg muscles for some exercise, say, "This is terribly hard for women to do". Why shouldn't we do movements more natural to the female, and equally expressive? I realize a certain amount of technique is necessary for a dance vocabulary leading to expression, but it seems to me that the *basis* of our expression — we amateurs — is not a contraction-expansion emphasis...

I suppose I'm dreaming, but I see a whole renascence of what might be called sophisticated folk art . . .

(Mrs.) Barbara P. Darling
Toppers, N. Y.

Dear Editor:

I am writing this letter after reading an article in your July issue called "Report on the Orient" by Paul Szilard. Our own "Studio Dance Group" activities and program schedule have prevented me from writing sooner. In his article, by a few inaccurate statements, whether or not it was intentional, Mr. Szilard gave the impression that all dancers here are undiscipilined and indifferent (up to a point) to their work — their teachers as well. This is not true and I would suggest that Mr. Szilard, before airing his views in such a widespread magazine, next time do a little research. If he had but made the effort he would have discovered several other groups besides the one he was visiting — each different in its approach to the dance and the way in which the dancers are trained. . .

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JANUARY CALENDAR OF EVENTS N.Y.C.

Dec. 29-Jan. 3	**Merce Cunningham & Co.** Theatre De Lys; 8:40 (eves), 2:40 (Sat. & Sun. mat.)
Jan. 1	**Ballet Theatre** Bklyn Academy of Music; 8:30 p.m.
Jan. 1-3	**Playhouse Dance Co.** Henry St. Playhouse; 2:30 p.m.
Jan. 3 & 10	**Edwin Strawbridge** dance-drama for children "Pecos Bill the Coyote Cowboy" Carnegie Recital Hall; 3:30 p.m.
Jan. 9	**Martha Graham** Dance Notation Bureau lecture series Juilliard School Recital Hall; 4:00 p.m.
Jan. 9	**Polish Songs and Dances** 92nd St. YM-YWHA; 8:40 p.m.
Jan. 9 & 10	**May O'Donnell & Co.** Hunter Playhouse; (9) 8:30, (10) 3:00 p.m.
Jan. 10	**Playhouse Dance Co.** 92nd St. YM-YWHA; 3:30 p.m.
Jan. 10	**Contemporary Dance Arts Group** Educational Alliance; 8:30 p.m.
Jan. 10	**Sophia Delza** in a lecture-demonstration presented by Eastern Dance Center, Carnegie Hall, Studio #850; 5:00 p.m.
Jan. 12-Feb. 16	**N. Y. C. Ballet** N. Y. City Center of Music & Drama
Jan. 12	**Royal Festival Co. of Greece** Bklyn Academy of Music; 8:30 p.m.
Jan. 13	**Spanish Dance Fiesta,** featuring Carola Goya Bklyn Academy of Music; 8:30 p.m.
Jan. 16	**Festival of Dances from South East Asia** 92nd St. YM-YWHA; 8:40 p.m.
Jan. 29-30-31	**Jose Limon & Co.** Juilliard School of Music; 8:30 p.m.

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51 Russian Sweethearts—Folk—Int.
54 Silver Star Polka—Folk—Int.
58 The Firefly—Classic—Adv.
57 Tamara—Character—Adv.
56 Sylvia Dances—Classic—Int.
55 Sleeping Beauty Valse—Classic—Int.
62 The Jockey—Classic—Int.
63 The Moon Fairy—Classic Toe—Adv.
64 The Way of Old Pekin—Character—Int.
65 The White Peacock—Interpretive—Int.
66 Titania—Classic—Adv.
67 Tyrolian Folk Dance—Group Folk—Int.
68 Valse Bluette—Classic Toe—Adv.
69 Valse Polonaise—Classic Toe—Adv.
70 Young and Old—Character—Int.
34 Pas de Trois—Classic—Adv.
32 Obertas—Polish Country Dance—Adv.
33 Pas de Deux—Classic Toe—Adv.
35 Petite Polka—Classic—Adv.
36 Pierette—Classic Toe—Adv.
37 Pierrot—Character—Adv.
39 Poet's Love—Group Folk—Int.
40 Polish Bride—Character—Adv.
42 Polish Mazurka—Folk—Adv.
41 Polka Caprice—Classic Toe—Adv.
43 Polka Musette—Couple—Adv.
44 Pomponette—a character dance—Adv.
45 Puppets—Boy & Girl—Adv.
46 Rendezvous—a character solo—Adv.
53 Serenade d'Amour—Classic—Adv.
17 Dance Tyrolese—Folk—Int.
18 Echo of the Ballet—Toe—Adv.
19 Esmeralda Galop—Toe—Int.
20 Fascination Valse—Toe—Adv.
21 Gavotte "Lady Betty"—Classic—All grades
22 German Peasant Dance—Boy & Girl—Adv.
23 Gopak—Character—Adv.
24 Grand Valse Brillante—Classic Toe—Adv.
25 Hungarian Folk Dance—Character—Adv.
61 The Hussar—Military Solo—Adv.
26 Kaleenka—Folk—Beginner
28 La Danseuse—Toe—Adv.
30 Na Beregn Polka—Folk—All grades
31 Naughty Girl Polka—Beginner
47 Russian Couple Dance—Folk—Int.
10 Caucasian Veil Dance—Oriental—Int.
60 The Hungarian Don Juan—Character—Adv
5 A Russian Maid—Folk—Int.
29 Moment Lyrique—Toe—Adv.
1 Air a Danser—Toe—Inter.
3 A la Valse—Classic Toe—Adv.
6 Badinerie—Toe—Adv.
7 Belinda Polka—Classic Ballet—Int.
8 Bon Vivant—Eccentric—Adv.
9 Bow and Arrow—Classic—Int.
13 Chinese Dance—Character—Int.
11 Champagne Galop—Eccentric—Adv.
14 Columbia—Classic Toe—Adv.
27 La Coquette—Toe—Adv.
15 Dance of the Magyars—Folk—Int.
16 Danse Serpentine—Character—Adv.
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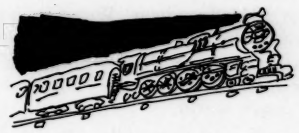
Jan. 20	**Merce Cunningham & Co.** Bklyn Academy of Music; 8:30 p.m.
Jan. 23	**Harriette Ann Gray & Co.** Central H. S. of Needle Trades; 8:15 p. m.
Jan. 24	**Jewish Dance Concert** Arranged by Fred Berk Cooper Union; 8:30 p.m.
Jan. 24	**Walter Terry interviews Martha Graham** 92nd St. YM-YWHA; 2:40 p.m.
Jan. 30	**Ana Maria & Co.** Bklyn Academy of Music; 8:30 p.m.



andy warhol

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	8 & 9	Los Angeles, Cal.
	10	Beverly Hills, Cal.
	11	San Diego, Cal.
	12	San Bernadino, Cal.
	13	China Lake, Cal.
	15	San Jose, Cal.
	16	Sacramento, Cal.
	18	Yakima, Wash.
	19 & 20	Vancouver, B. C.
	21	Seattle, Wash.
	22 & 23	Portland, Ore.
	25	Boise, Idaho
	27	Spokane, Wash.
	28	Butte, Mont.
	29	Boseman, Mont.
	30	Helena, Mont.

Ballet Theatre

Jan.	1	Brooklyn, N. Y.
	2	Rochester, N. Y.
	3	Buffalo, N. Y.
	4	Erie, Pa.
	6	Hamilton, Ontario, Ca.
	8	Saginaw, Mich.
	9 & 10	Detroit, Mich.
	11	Grand Rapids, Mich.
	12	Kalamazoo, Mich.
	13	Highland, Park, Ill.
	14	Springfield, Ill.
	15	Indianapolis, Ind.
	16	Cincinnati, Ohio
	18	Evansville, Ind.
	19	Louisville, Ky.
	20	Nashville, Tenn.
	21	Florence, Ala.
	22 & 23	Memphis, Tenn.
	24	Little Rock, Ark.
	26	Ruston, La.
	28	Pensacola, Fla.
	29 & 30	New Orleans, La.
	31	Shreveport, La.

Sadler's Wells

Dec.	22-Jan. 3	Chicago, Ill.
Jan.	5 & 6	Atlanta, Ga.
	7	Birmingham, Ala.
	8 & 9	New Orleans, La.
	12-14	Washington, D. C.
	15-17	Cleveland, Ohio
	19-21	Pittsburgh, Pa.
	22 & 23	Baltimore, Md.

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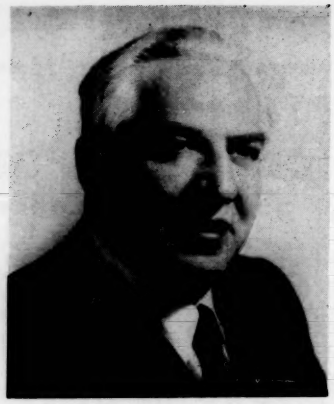

A Toast to Rudolf Orthwine

In this month's News Section, you will find a notice to the effect that, on January 1, DANCE Magazine is moving to 231 West 58th Street, N. Y. 19, N. Y. On the surface that sounds simple enough. We are changing one building number for another and one street number for another. But actually much more is implied.

Our moving represents a record of growth and development that fairly takes our breath away when we look back upon even its most recent aspect. For, only a year and a half ago, with a new editor and a new editorial policy, we moved into a shiny new office at 1841 Broadway. We were eager but a bit nervous. For we were taking a big step — adding to our staff — making plans for expanding the magazine itself.

And now, only eighteen months later, we have already outgrown our quarters. The magazine is larger and more inclusive than ever. And again we're taking the plunge — this time more confidently, knowing that DANCE Magazine is truly the voice of the entire dance world.

All of us are happy about our growth, and especially are we happy to have as our publisher Rudolf Orthwine. Each time that DANCE Magazine has taken a fresh step, it has been his initiative and encouragement that has made the progress possible. It is his enthusiasm that furthers the vision of a magazine that truly and beautifully reflects the great art of dance.

Who is Rudolf Orthwine? Why has he so adamantly supported DANCE Magazine since he took over as publisher some thirteen years ago?

There are many practical men who think of the arts as a repository for diletantes and ne'er-do-wells. Then there are others — like Rudolf Orthwine — whose heart quickens at a song or the flash of a swift body across a stage. Men like these fully realize that under our American free enterprise system their support is needed to make the arts possible for all to enjoy.

When Rudolf Orthwine came to America from Europe more than forty years ago, he had literally five cents in his pocket. And he was an actor who did not speak our language! Before he could even think of going on the American stage, he had to stop and learn English. While he was doing so, he turned his hand to printing in order to earn a living.

Before he had time to become an actor again, he found himself engrossed in the art of printing and allied fields. But the old legends about the smell of greasepaint are eternally true. Because he loved artists and the world in which they dwell, he became friendly with the Russian dancer, Mikhail Mordkin and with all the talented young dancers who surrounded Mordkin during the early thirties. Often Rudolf Orthwine's warm bass voice could be heard in the gay singing at studio parties. Often he stole valuable hours from his work to advise the dancers in their plans for a ballet company. With Lucia Chase, who was studying with Mordkin at that time, he became a founder of the Mordkin Ballet. And a few years later, in 1940, when the Ballet Theatre was culled from the Mordkin Ballet, it was Rudolf Orthwine and two co-directors who spearheaded the move.

But that wasn't enough. A man who makes his way in a strange country with only five cents in his pocket, stops at nothing. And so, nearly thirteen years ago, with the war hanging heavy, a nearly defunct dance publication crossed Rudolf Orthwine's path. Again he reached out his hand. And before he knew quite what had happened, he was a publisher.

Well-meaning friends shrugged their shoulders. Taking over a magazine was foolhardy enough. But a magazine about dancing! Well, that was almost a joke.

And the beginning was hectic. Plans were made and dropped. Editors came and went. Sometimes there were bright moments of progress. Sometimes the outlook was bleak. But always Mr. Orthwine — or "R. O.", as the staff calls him — was there to lend his support and spark the next development.

During the past few years DANCE Magazine has made remarkable progress. Our staff has doubled and so has the magazine. And now our working space must double, too.

We have all worked hard to make this so. And we hope that in so doing we have in some way vindicated Mr. Orthwine's trust and patience.

When January comes 'round, we shall probably drink a toast or two — to celebrate the New Year and to celebrate our acquisition of a new home. But the liveliest of toasts will be for "the boss". DANCE Magazine — and the whole dance world — is enriched by his presence.

The Staff

dance *magazine*

Volume XXVIII — No. 1
January, 1953

Rudolf Orthwine, Publisher — Jean Gordon, Associate Publisher

the world's largest, liveliest dance publication

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Joanne Howell, Editorial Assistant
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coming in future issues...

Antony Tudor...

A personal picture of one of our great choreographers, his plans and his theories, written by Selma Jeanne Cohen.

Broadway on the Spot...

Busy Jack Cole takes time out to discuss the pros and cons of creating choreography for a musical production — written, we understand, en route from one show to another.

Ballerina at the Met...

An extraordinary dance personality, Janet Collins, is caught in a domestic mood by Norma Stahl.

Flash...

Nora Kovachs and Istvan Rabovsky who burst upon the American scene with two TV performances, reveal their line and skill in some exclusive Peter Basch photos.

Balanchine by Balanchine...

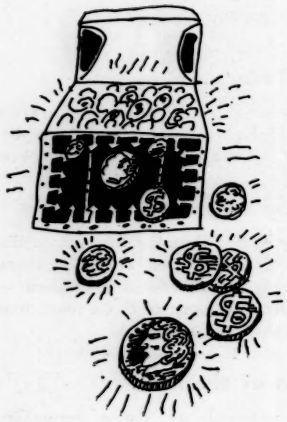
Beginning the autobiography of the famous choreographer, as he has written it for his forthcoming book.

And

A delightful photo story of Edwin Strawbridge's "Pacos Bill", father of all cowboy lore . . . news, reviews, and the exclusive and fascinating material which you have come to expect from DANCE Magazine.

On the cover . . . This 'believe-it-or-not picture' shows Giselle and Francois Szony in one of their exciting — and effortless — lifts. Born and trained in Hungary, this brother and sister team have been making friends of many swank night-club audiences for the past few years. You will find more about them on page. 14-16.

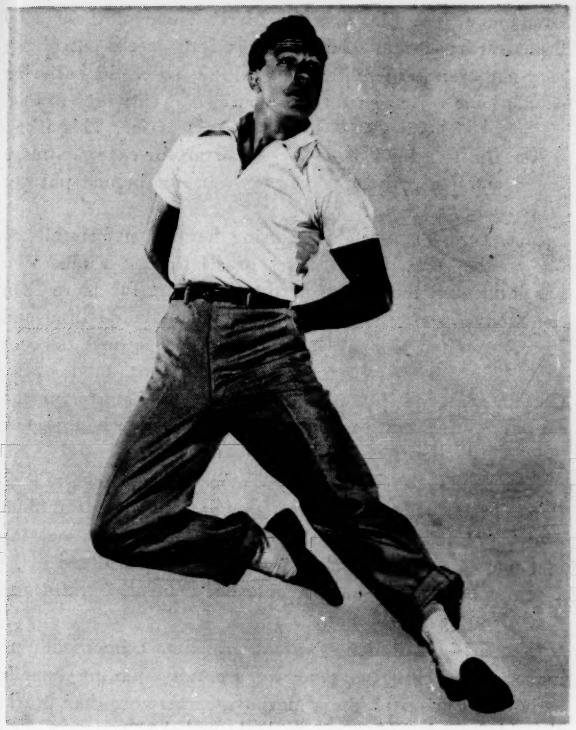
should dance be measured in dollars?



dancers and doubloons

by Walter Terry
(dance critic — N.Y. Herald Tribune)

The Szonys and Maria Tallchief. How to explain the difference in salaries? Says the author, "The answer lies in what kind of dancing is valued by whom".



Gene Kelly of the movies, Doris Humphrey and Jose Limon of the concert stage. All are artists of the dance, disproportionate salaries to the contrary.

walter e. owen

"Let not thy child become a dancer," or some such warning, quite possibly prevails to this day in the minds of many parents. In our age, it is quite unlikely that a moral problem would be involved, for we know (or should) that dancing can be moral or immoral, sacred or profane, depending upon the use to which it is put. But the warning, I think, would tend to concern itself with something as practical as money.

If the child becomes a dancer, will he be able to live, eat? It is perfectly true that some dancers find the going hard and among them, we may even number a few who are famous, revered, safe in the enduring records of dance achievement. This is a discouraging note but what would the parents say if a brighter (financially) side could be brought to their attention? Would they think that an income of approximately a thousand dollars a week for periods averaging forty weeks out of every year is sufficient? They'd be enchanted, of course, and the strange thing about it is that such an income is perfectly possible, even factual.

One of the best examples of a dance success story is the one which describes the joint career of Giselle and Francois Szony. As children — brother and sister — in Hungary, they commenced their dance studies in the Central European method of modern dance, a technique which has brought fame, lasting distinction, gratitude but not a great deal of money to several artists. Schooled in this free style (as opposed to ballet) of dance action, the Szonys made their debut in Budapest in a production of "A Midsummer Night's Dream."

But many a child has performed in "A Midsummer Night's Dream" or in some kind of theatrical presentation in need of fairies and sprites. The Szonys, however, had greater goals in mind and, following a period of study in acrobatic and adagio techniques, they made their night club bow in Budapest. Slowly, they developed a personal style, recognized the need for spectacular effects in the sort of dancing they had elected to represent and went ahead, with Francois as choreographer and performer of amazing strength and Giselle as a dancer of lovely delicacy and remarkable agility, to success.

Today, the Szonys are among the top headliners in their brand of dance. Giselle's vertiginous spins and lyrical flexibilities and Francois' fine leaps and sturdy support of his sister in an array of stirring lifts have made it possible for them to enjoy fame in night clubs, on the stage, in television and the movies; to earn as much as $2,500 per week; to average between thirty-two and forty-six weeks of employment a year.

"But," the parents of potential Szonys may well ask, "how long can it last?" Firstly, Francois and Giselle must keep their audiences interested. For night clubs particularly, dance patterns must build toward exciting finales and in

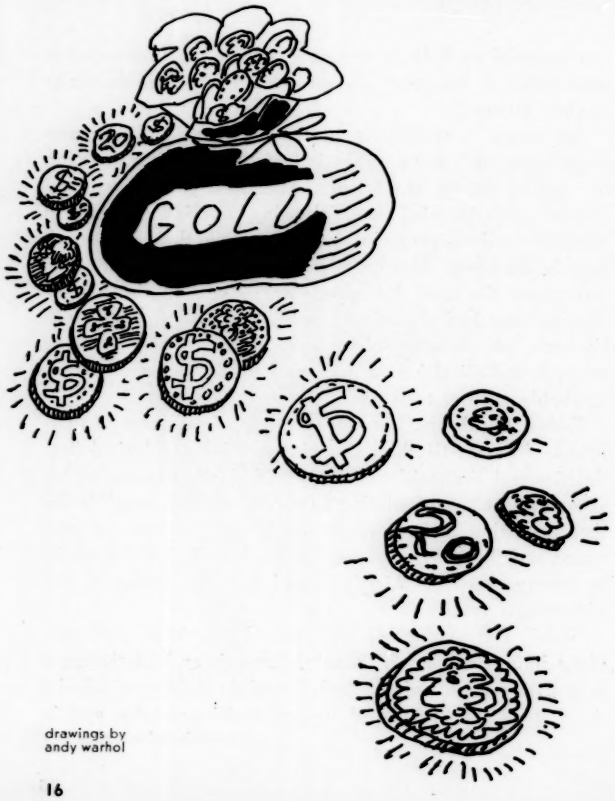
(*continued on page* 16)

a club act, lasting from ten to fourteen minutes and composed of three or four dances, variety must be given accent. And since novelty is essential, it follows that a repertory can last hardly more than a year and that those dances built upon quickly aging popular songs must be replaced at brief intervals. There are, of course, perennial favorites, such as their version of the Rose Adagio from "The Sleeping Beauty" ballet or dances to music of Johann Strauss. But favorites are not enough. There must be change, newness.

And then there is age. How long can Szony-style dancers continue? Work and study are, naturally, essential and Giselle and Francois practice at least four hours a day, study with a variety of teachers, seek for new choreographic effects. Although they are very young, they are already trying, in the words of Francois, "to bring in more dancing and less tricks." And as they mature, dance subtleties will give new character to their dancing, enabling them to continue as successfully as have several of those dance teams to whom middle age is an advantage rather than a detriment.

For them, in their planning, there is to be neither age limit nor stylistic limit to their dancing. "We are," says Francois, "just dancers. Not acrobatic or night club or exhibition specialists. Just dancers." And to this end, they plan to try the concert field, to extend their choreographic range to include dances with ethnic flavors and to dance ever freshly.

Suppose, however, that as inviting and financially attractive career as the Szonys represent is not the dance way which every student dancer will seek. What would the parent say about following in the footsteps of a Martha Graham, a Jose Limon, a La Meri? None of these celebrated artists makes $2,500 a week forty weeks out of the year and even in the glittering world of ballet, the ballerina cannot hope — except for extra-curricular activities in television or the movies — to match such a fee. This is no secret. But is it fair? Isn't Miss Graham, for example, more important than a Szony? Our answer lies in one phrase: "important to whom?"



drawings by
andy warhol

Miss Graham, to continue using her as an example, is one of the great dance figures of all time, a genius who has influenced the course of the dance art far more than the Szonys, Marge and Gower Champion, Bambi Linn and Rod Alexander, to name but three top teams, have done or are likely, by the very nature of their craft, to do. Miss Graham stirs and illumines, challenges and disturbs but not every one wishes to be so aroused. More wish to be diverted, amused, thrilled by physical prowess.

Because the Szonys earn more money than Miss Graham, because their dancing possesses greater popular appeal obviously does not mean that they are better than she. Nor the fact that Miss Graham is pretty generally considered to be a genius does not mean that only her dancing is valid and that of the Szonys is not.

Comparisons of dance values are almost impossible to make. As a ballerina (and we are not counting outside activities in dance), Alicia Markova earns more than Maria Tallchief yet how can one evaluate and then compare such distinctive, personal artistries? Most of the great moderns earn more by teaching than performing, by instructing rather than choreographing. Is Gene Kelly a greater choreographer than Doris Humphrey or George Balanchine? He gets paid more for his choreographic skills.

Again the answer lies in what kind of dancing is valued by whom. The media of movies and television, because they reach greater audiences than the theater, can pay their dancers more. But the bigger the audience, the more popular must be the form of dance presented. And so it must always be that the public as a whole and segments thereof are to be served. Small audiences and large audiences, a special following and the general public all have the right to the kinds of dancing they need most and want most. Each dance form is important to someone and the dancer will be repaid in money or in prestige, in passing enthusiasm or enduring reverence or, most important of all, in the joys and the urgencies of dance.

And these — the joy and the urgency — bring the matter back to the worry of parents concerned with dance-minded children. If the joy and the urgency are strong enough, nothing parents can say will deter the individual from a life of dancing, for most dancers, rich or poor, dance because they have something to share with — and not to sell to — others. Money, though nice and necessary, is incidental to that drive which makes dance possible and that drive can create either a Szony or a Graham, a Markova or a Kelly, a Hanya Holm or a Cyd Charisse, each essential to the art of dancing, each, in his way, important to someone.

THE END

bob rauchenberg

concerning Merce Cunningham and his choreography:

composing by Chance

by Remy Charlip

Merce Cunningham's suite, 16 *Dances for Soloist and Company of Three*, when last performed at the Alvin Theatre, produced a lively, controversial reaction. Programmed between the familiar *Appalachian Spring* of Martha Graham and *Moor's Pavane* of Jose Limon, the response was immediate. After each of the sixteen dances there were boos and applause, cheers and hisses. The dances were simply titled, *Solo, Duet, Trio* or *Quartet*, and followed one another without any apparent story or thematic coherence. The music, movement, and costumes, as well as the continuity were unfamiliar.

One of the ideas that prompted these dances is to be found in the traditional Hindu theory of the rasas or permanent emotions. The rasas number nine. Four are white: the Erotic, the Heroic, the Mirthful, and the Wondrous. Four are black: Fear, the Odious, Anger, and Sorrow. The ninth, neither white nor black, but essential to both, and often described as special to the performer's art, is Tranquillity. The aspect of impermanence or sentimentality has been attributed to other emotional qualities than those given above.

Using this as a starting point, Mr. Cunningham choreographed a continuity of individual dances, a dance using a permanent emotion to be followed by one using an impermanent emotion. This, of course, was a structural idea, and need not interfere with anyone's own direct emotional response to each dance. For example, dance number 9, a solo, in which Mr. Cunningham wears a huge colorful coat, and makes use of vocal sounds, shouts, groans and grunts, there seems, to this writer, to be an emphasis on the Heroic, with the Mirthful and the Odious also present; whereas, Mr. Cunningham used as a starting point only the Odious. Reactions are naturally various. Some see this dance as a hunter frightened by his hunt, others as an exuberant drunk on a binge.

The music and the costumes have a formal arrangement, which allows for a single change for each dance. In the music, John Cage started with a specific set of 64 sounds for the first dance, and for each pair of dances replaced 8 sounds with 8 others, until at the end there was a completely new set of sounds. The first piece started with harsh and sharp sounds, and in the last piece there were long and

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action study of merce cunningham by walter strate

resounding sounds. The costumes were treated in a similar manner, with dark and warm colors in the beginning, and with one costume change for each dance, ending in cool, light colors in order to contribute to the final, serene effect.

Mr. Cunningham's arrangement of the sequence of dances was based on the conviction that it is possible for anything to follow anything else, and that the actual order of events can be chanced rather than chosen, the resultant experience being free and discovered, rather than bound and remembered.

The chance method of choreography can clearly be seen in a later work which will have its N. Y. premiere on Dec. 29th called *Suite by Chance*. It is a long dance in four movements to music for magnetic tape by Christian Wolff. For this dance, a large series of charts was made: a chart numbering body movements of various kinds (phrases and positions, in movement and in stillness); a chart numbering lengths of time (so that a phrase or position could be done in a long or short duration, or, in the case of the impossibility of lengthening the time of a movement, as, for instance, a single step, it could be repeated for the length of time given); a chart numbering directions in space (floor plans).

These charts, which defined the physical limits within which the continuity would take place, were not made by chance. But from them, with a method similar to one used in a lottery, the actual continuity was found. That is, a sequence of movements for a single dancer was determined by means of chance from the numbered movements in the chart; space, direction and lengths of time were found in the other charts. At important structural points in the music, the number of dancers on stage, exits and entrances, unison or individual movements of dancers were all decided by tossing coins. In this way, a dancer may be standing still one moment, leaping or spinning the next. There are familiar and unfamiliar movements, but what is continuously unfamiliar is the continuity, freed as it is from usual cause and effect relations. Due to the chance method, some of the movements listed in the charts were used more than once in different space and directions and for different lengths of time, and, on the other hand, many movements, to be found in the charts, do not appear at all in the final choreography.

For each new dance a new set of charts is made listing movements that Mr. Cunningham is interested in using at the time of composing.

Excerpt from Symphonie Pour un Homme Seul (Pierre Schaeffer) was commissioned by and presented at the first Brandeis University Creative Arts Festival, June 1952. The music, by Pierre Schaeffer, is for magnetic tape, sometimes called "Musique Concrete." The measurement of magnetic tape music is in inches, that is, spatial, rather than metric beats in time, as generally in music. The elimination of a fixed beat presents a new situation for the dancer with regard to his relationship to the music. By employing chance means in the choreography, the presence of consistent metric beat is largely eliminated in the dancing, since the tempo is changing so often that the sense of a particular tempo disappears. (It is interesting to note that in Japanese Classical Court music, such an absence of fixed beat has been called 'sky tempo.') In this piece, since the music is made up of strange sounds, sounds not traditionally identified as musical, the use of chance continuity helps to avoid the tendency one might have had to imitate or interpret the sounds with body movements. The dance has a life of its own, with high and low moments which do not necessarily coincide with the high and low moments of the music.

At the Brandeis Festival the music was to be played twice because of its very unusual and unfamiliar character (this occasion was the first performance in America of any example of Musique Concrete). Wishing to introduce variety, Mr. Cunningham choreographed two versions, both by chance methods, but by two different organizations of dance elements. The first version is a solo, without dramatic focus. The second is with company, and presents a continuity of dance movements and pantomimic events of such commonplace nature as washing hands and filing nails; both the movements and the mime events receive their continuity by chance. This work is now called *Collage*, and is presented with both versions, that is, the solo, and immediately following, the ensemble version.

The two most recent works by Mr. Cunningham which make use of chance elements in their choreography (some of them do not, for example *Banjo*, *Ragtime* and *Septet*) are both solos. The first, called *Solo Suite in Time and Space*, with music by John Cage, is a long dance in five parts. Spots, or slight imperfections in the texture of an ordinary sheet of white paper (seen by holding the paper in front of a bright light) were numbered, and from these "found" arrangements came the space and lengths of time of each dance. The spots on another piece of paper, similarly numbered, gave the sequence of the movement. In this dance, the lengths of time of the individual movements and phrases were literally made in inches.

The choreographic idea special to the composition of the chance dance, *Solo*, to music by Christian Wolff, was the possibility of a movement superimposed over another movement. A by-chance-found leg or torso movement could be added to a by-chance-found arm or head movement. This added to the richness and complexity of the resultant rhythmic and movement structures.

Experiments with chance have been made by musicians, poets, painters and sculptors, surrealists and dadaists, well-known among whom are Marcel Duchamp, Hans Arp, Max Ernst and Kurt Schwitters. Now in the field of higher mathematics and physics, the "laws" of probability and chance are also being seriously investigated and are influential in nuclear fission research. In psychoanalysis the term 'synchronicity', the subject of recent lectures by Jung in Switzerland, denotes a similar concern. For the dancer of today these stimuli freshly felt and used in accord with contemporary necessity open up a wide and fertile field of action. Not only do they free the choreographer from habitual ideas and the compulsions of personal likes and dislikes, but they present endless possibilities of movement in space-time that introduce one, whether on the stage or in the audience, to a world beyond the imagination. THE END

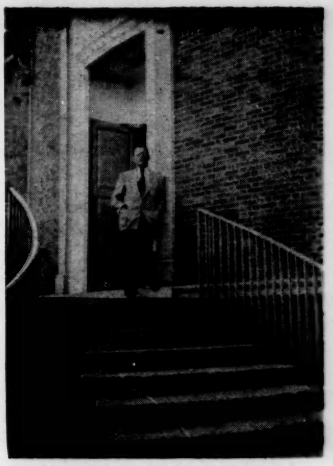
courtesy of the George Chaffee Collection, Harvard University

A rare mezzotint, in color, of Mlle. Parisot, 18th century premier danseuse at the Royal Opera House, London. Published March 11, 1797. After a painting by A. W. Davis, by J. R. Smith, engraver to His Royal Highness, the Prince of Wales.

visiting the great American dance collections:

at Harvard the interest is Historical

by Nelson Lansdale



Dr. William Van Lennep in front of Houghton Library, home of the Harvard Theatre Collection.

The United States of America had a good many other things on its mind in 1942, when Harvard University opened the doors of the Houghton Library, an oasis of cultivated quiet on the Cambridge campus which is devoted to the largest collection of rare books and manuscripts owned by any American University.

From cellar to attic, handsome Houghton is air-conditioned, fire-proof and presumably both dust and burgle-proof. If the library itself has never received the attention it deserves, neither has the Theatre Collection which it houses. This was established in 1915, thanks to the efforts of George Pierce Baker of the celebrated "47 Workshop" fame, on the top floor of the far-famed Widener Library. In January, 1949, the collection was moved to new and ample quarters on the first floor of the Houghton Library. Not until November, 1952, did the Theatre Collection stage an official opening to mark the unveiling of three rooms arranged to dramatize its historical treasures.

Designed by William Perry, senior partner of the Boston firm of Perry, Shaw and Hepburn — official architects of Colonial Williamsburg — the three exhibition rooms lean heavily on the dramatic use of light and paint to set off a few choice treasures which hit the highspots drawn from the archives in the stacks two floors underground. The installation of the Theatre Collection, of which the ballet archives form an important part, is almost certainly the handsomest in America, perhaps the most attractive anywhere.

One of the three rooms is devoted to the late playwright Edward Sheldon, another to historical aspects of the theatre, and the third to the George Chaffee Ballet Collection, devoted to a superb historical collection of dance and especially ballet material between 1581, when the first book on the dance appeared, and approximately 1900. Price tags don't make much sense where irreplaceable material is concerned — how could El Greco's *View of Toledo* really be insured, since it cannot possibly be duplicated? — but the Theatre and Dance Collections now on tap at Houghton were insured for $500,000 when they were moved 300 feet across the Harvard Yard from Widener to Houghton.

It seems entirely appropriate that America's oldest and richest university should put the accent on the historical aspect of five centuries of ballet, that except for subscriptions to current magazines like DANCE Magazine and recent worthwhile books in the field, no special effort is made to keep it up to date. Harvard's Theatre Collection is especially rich in hard-to-get material on the ballet in the 16th, 17th and 18th centuries. Its treasures are extraordinary, not only because they are in a university setting but because this is one of the great, if not the greatest collection of ballet material *anywhere* in the world. Typical of the fabulous items, too many to be recounted, are fifteen gouache costume designs by Daniel Rabel, court painter to Louis XIII of France, and the recently purchased color engravings of the romantic period by Bouvier. Curator Dr.

(*continued on page 22*)

The magnificent George Chaffee collection of historical ballet material is arranged in immaculate, air-conditioned splendor.

William Van Lennep is the zealous guardian who makes no attempt to compete with collections of current material, and who is principally responsible for the policy of concentrating on historical material — thereby leading strength to strength.

Lincoln Kirstein, Harvard '29 and now director of the New York City Center, is also a major collector of dance material, which he placed on deposit at N. Y.'s Museum of Modern Art in 1944. Announcing the formation of its Dance Archives, the Museum's Bulletin promised to expand them "if existence is justified by gifts increasing its collection, and by constant use by students and professionals."

Gifts, students and professionals all failed to materialize; in 1946 the first of Kirstein's historical material, clearly not pertinent to the purposes of a Museum of Modern Art, was transferred to Harvard. In 1948 the Museum and Kirstein decided between them to put the bulk of his historical material, including French, English, German and Italian books, prints, and scores, along with posters and playbills, "on indefinite loan" at Houghton. The bulk of this material has now been transferred to Cambridge; there has never been anything secret about it, but this transaction has never been widely publicized.

The wave of the future in library science, as exemplified by Houghton, is to make book collections as physically attractive and comfortable as possible. Even for the most serious research student, a major creature comfort is the right to smoke. Below the level devoted to display, the completely air-conditioned and fire-proof Houghton is in step with the times. Students of the dance, surrounded by stacks which house the accumulated knowledge of the centuries, prints, playbills and memorabilia like the slippers of Markova and Danilova, the gloves of Ellen Terry and the sword of Edwin Booth, can relax and work to their heart's content. This is a world within a world, happily removed from contemporary concerns.

Priceless old books and works of art are displayed with superb taste.

The Museum of Modern Art retains the dance material pertaining to contemporary stage design, including ballet originals by Eugene Berman, Marc Chagall, Pavel Tchelitcheff, Franklin Watkins, Marcel Vertes and others, a sizeable library of dance subjects, and thousands of photographs of dancers, performances, and the mise en scene for various productions from the late 1800s down to recent date. No effort is now made, as in the Dance Collection of the New York Public Library half a mile away, to keep the files up to date. For example, the Museum's fourth-floor library overlooking the new Sculpture Garden, has plenty of material on Massine and Nijinsky, none at all on current figures like Donald Saddler, choreographer of *Wonderful Town*, except for whatever appears in major dance publications, to all of which the Museum subscribes.

Of basic importance in assembling and maintaining a collection of any kind are two factors: space, which is currently available almost in terms of acres of empty stacks at Houghton, and the personality of the curator in charge. The career of Dr. Van Lennep, Harvard 1927, includes research in England on a fellowship and a period of apprenticeship at the Folger Shakespeare Library in Washington — Houghton's biggest rival on the Atlantic seaboard for the showmanship with which historic treasures are displayed. Dr. Van Lennep, Bill to his friends, has been Curator of the Theatre Collection since 1940, dates his interest in dance, and especially in the ballet, from his first visit to George Chaffee's house on Bedford Street, near New York's Sheridan Square, where he stepped off the subway into the 18th century in France and England, surrounded by statues, prints, books, and playbills which unrolled for him the whole history of the enchanted world of ballet.

If you ask the curator which of all the treasures over which he presides he'd like to take home to keep, he hems and haws a little in true academic style before he singles out a little porcelain statue of Anna Pavlova as the dragon fly on view in the Chaffee Ballet Room. It's the work of a ceramic artist of international repute — Anna Pavlova!

THE END

her early years:

Alicia Markova

This is the last of our installments from Anton Dolin's "Alicia Markova: her life and art", published by Alfred A. Knopf.

From the time at which we leave her, twenty-five years ago until today, Alicia Markova has continued to bring her devotion, intelligence and unique talent to the art of the dance. The child of these chapters has become one of the world's great ballerinas.

by Anton Dolin

Most recent Markova photo was taken last month as she danced with the de Cuevas Ballet in Paris. Paris was enchanted — enthralled.

Pavlova, Egorova, Trefilova, and Preobrajenska were all appearing with the Imperial Ballet in St. Petersburg at the same time as Kchessinska, but she has a special place in ballet history because she was the first Russian ballerina to gain supremacy over the Italian stars by performing the thirty-two fouettés made so popular by Legnani. She proved thereby that Russian dancers were every bit as good as imported foreign artistes, and thus helped to lay the foundation stone of Russian Ballet as we know it today.

Little wonder that Alicia listened spellbound when her colleagues discussed this flamboyant queen of the ballet. It never occurred to her, though, that she might one day see this romantic figure—a grand duchess even in her exile and retirement.

When Diaghileff decided that Alicia should dance the adagio from *Le Lac des Cygnes*, with Efimov as her partner, he left her in charge of Grigorieff and Balanchine, who were to teach her. The two authorities could not agree upon the accent to be placed upon certain movements, and Alicia could not help them, since she had neither seen nor danced the ballet. They had a dispute about the lifts. Grigorieff would do them one way; Balanchine would disagree and, picking up the child, would execute them in a different way. Both maintained they were right, and in the end Alicia was so exhausted that she begged them to demonstrate with a chair while she sat on a costume hamper to regain her breath.

At this point Diaghileff appeared on the scene and decided that there was only one solution—to invite Kchessinska, who happened to be in Monte Carlo, to impart to the Little One her knowledge of the role. Thus Alicia came face to face with the legendary queen of the Maryinsky. She was sweet and charming and had such a tremendous admiration for Alicia's talent when she saw her dance that she spared no pains in passing on to the younger artiste her interpretation of the part.

The dancer's youthful appearance was amazing. She looked like a woman of thirty, but Alicia knew that she must be nearer sixty. It was whispered that massage was the secret. Kchessinska was one of the first dancers to employ a masseur. Massage for the muscles was a new idea in her day and therefore regarded as an eccentricity, or possibly a publicity stunt. Alicia decided that as soon as she had enough money, she would engage a masseur. She kept faith with herself when she could eventually afford it, but was laughed at for years by other dancers, who had no time for such fads.

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Alicia was to have yet another glimpse of Kchessinska. The night Diaghileff sent her flowers to mark the first occasion upon which she danced the leading parts in two ballets on the same evening, Alicia caught a chill. The excitement had been too much for her, and she developed double pneumonia, with congestion of the lungs and pleurisy. She was confined to bed for a month, but fortunately at that time her mother was looking after her in a furnished room in Beau Soleil.

Soon after this misfortune the ballet season came to an end in Monte Carlo, and Diaghileff and his company moved on to Paris, leaving Alicia to follow as soon as she recovered. She felt very miserable and rather sorry for herself as neither she nor her mother knew anyone in Monte Carlo now that everybody had left.

One afternoon someone knocked at the door. Mother and daughter exchanged glances. Who could it be? No one was expected. Mrs. Marks opened the door rather nervously. There on the little landing, having climbed

serge lido

Last month in Paris Markova visited with Grazioso Cecchetti, son of the famed teacher of the Diaghileff company.

five flights of steep stairs, stood Kchessinska with her arms full of lilies, and behind her was the Grand Duke André with a huge basket of fresh fruit. Kchessinska had seen Diaghileff on the day of his departure for Paris and upon inquiring about the "Little One," had been told that she had been left behind, sick with pneumonia. So the great dancer took the trouble to make a personal call.

Alicia was moved beyond words by such kindness from so great a celebrity, and after Mrs. Marks had bowed their distinguished visitors out, she wept quietly. The visit had a tonic effect on her, and she convalesced in record time, and was soon able to rejoin the company. She was even ready to dance two ballets a night if Sergypop would take the risk.

Guggy began to complain about not feeling well. She felt dizzy frequently, and heights had a particularly distressing effect on her. She couldn't sit in the gallery of a theater or look at the sea from the edge of a cliff. But she never wavered in her duty, and still insisted that Alicia do nothing in life but dance.

Alicia was now quite a widely traveled young girl of fifteen, but as helpless as an infant, being compelled to rely upon Guggy for everything and incurring the severest displeasure if she attempted to stand on her own feet.

One day Guggy felt so ill that she was forced to send for the doctor, who gave her strict orders to remain in bed, as her condition was far worse than she suspected.

That night Alicia was dancing Papillon in *Carnaval*, and as soon as she realized that Guggy would be unable to accompany her to the theater, she felt sick with panic. She could not go on; she could not dress herself at the theater or make up her face, so she would have to explain to Grigorieff, the régisseur, that she could not dance again until Guggy was better. Guggy knew only too well what was happening in the child's mind, so she took the matter in hand to the best of her ability.

Under her directions Alicia packed a suitcase with the make-up and the other paraphernalia required at the theater. Then she set out, with instructions to go straight to Lydia Sokolova's dressing room and seek her help. Sokolova had been with the Diaghileff company for fourteen years. As she was British, and a senior member of the company, Guggy knew that she would look after the child and see that she was properly dressed for the stage.

Alicia was desperately unhappy as she made her way to the theater. She hated leaving poor Guggy all alone, and wished she could stay with her. She dreaded the prospect of getting ready for the performance. She would never be able to apply the grease paint or arrange the bunch of Victorian curls which had to be pinned in to match her own hair.

As soon as she arrived at the theater, she reported to Sokolova. who expressed her sorrow about Guggy and willingly consented to supervise Alicia's make-up, sending her back to her own room to fetch her grease paint. When she came back to Sokolova's dressing room, she placed her make-up box on the table and sat down with an upturned face, ready to be made up by the great dancer. Sokolova could hardly believe her own eyes. She asked her to pick out the fleshing, but Alicia did not know what she was talking about. Later the elder woman was to learn that this would-be ballerina was quite incapable of applying a stage make-up, arranging her hair, or even tying her ballet slippers.

It was too much for Sokolova.

"Do you realize, my girl," she reproached her, "that you are a member of the greatest ballet company in the world, with whom you have been dancing for more than a year, and yet you are quite incapable of getting yourself ready for the stage? You should be ashamed of yourself. I hate to have to admit that you come from my country. It is almost worse than not being able to read or write. How can you claim to be a dancer when you cannot even dress yourself in a dancer's working clothes?

By this time Alicia was in tears, and the make-up which she had applied under Sokolova's direction was ruined. They had to start all over again. Sokolova adjusted the false curls, and then knelt down to tie the pink satin ribbons of her ballet slippers. Anxious to get ahead with her own preparation for the stage, she dismissed Alicia with a curt wave of the hand, saying, "Now go and dance —if you can manage to do that without any help!"

It was a stinging remark, but Alicia knew that she had deserved it. It was a disgrace to be a solo dancer and yet be so ignorant of every aspect of her art beyond a mastery of the steps.

After the performance that night Alicia went back to her own dressing room and managed to struggle into her street clothes without assistance. She felt more than grateful to Sokolova for having made her performance possible. She knew she could not have appeared at all without her help, so she knocked on the great dancer's dressing-room door to thank her for all she had done.

Sokolova was no longer angry.

"Don't thank me," she smiled at the embarrassed little figure in the doorway, "but promise me that as long you live you will never allow anyone to make-up your face or put on your ballet slippers."

Her large eyes full of gratitude, Alicia promised. On her way home she realized that she must follow Sokolova's advice if she hoped to make any headway in her profession. She must be independent. She might not be able to clean a house or cook a meal—other people could do those things for her, if she could earn the money to pay them—but she must become self-sufficient. From the time she entered the stage door until the time she left the theater after the performance she must be her own mistress, able to cope with all the demands of a role. She would apply her own make-up and tie her own slippers, even when Guggy came back.

Poor Guggy never came back. She never went to the theater with Alicia again. Soon after that historic performance of *Carnaval* the Monte Carlo season came to an end, and the company moved on to Paris. By that time Guggy was worse, and there seemed little chance of recovery. Alicia stayed behind with her, promising Sergypop to follow as soon as Guggy was well enough to travel, little knowing that their days together were numbered.

Diaghileff realized what was happening and could see something had to be done to rescue the child, so he sent her a telegram from Paris: "Unless you rejoin the company within two days, consider yourself dismissed."

Immediate action was essential, or Alicia's

entire career stood in jeopardy. Her mother made arrangements to have Guggy transferred to a public institution, where, later, having lost her reason, she died.

Alicia, having satisfied herself that her old governess was being properly cared for, sorrowfully packed her small belongings, including the hatbox Kitchen, and boarded the train for Paris. She was breathing with a freedom she had never known.

She liked the taste of it; it gave her a courage as strange as it was exhilarating. She realized that she had a mind and a will of her own, and she felt that within limits she was quite capable of looking after herself, both in and out of the theater.

The buzz of life at the Gare du Lyon held no fears for Alicia. With the aid of a friendly taxi driver, she found her way to the rehearsal room, where she imagined the company would be rehearsing. Grigorieff was speechless with surprise when he saw the little English girl walking in with a suitcase in one hand and her Kitchen in the other. When Mrs. Marks arrived in Paris a day or two later she found a much-changed daughter, capable of fending for herself and quite enjoying the struggle of making her way to the top. The child was happier than she had ever seen her.

From that time onward, Mrs. Marks took Guggy's place, becoming Alicia's constant companion, but never a tyrant as the well-meaning Guggy had been.

They never went back to the old room in Monte Carlo when the company were in residence in the South. They moved into furnished rooms in Beau Soleil, which meant that Mrs. Marks could cook at home and save a considerable amount on restaurant meals. On tour they stayed in modest hotels and pensions, traveling second-class on the train, and sitting up all night on the long journeys, as the company, except for a few privileged artistes, were not provided with sleepers.

Alicia was very much happier, and Mrs. Marks was less agitated about things at home, since through the kindness of her friends the other girls could be sent to school.

Alicia traveled through most of western Europe with the Diaghileff Ballet, which gave six London seasons while she was with them —two at the Coliseum, and the others at the Lyceum, Prince's, His Majesty's, and Covent Garden.

In the summer of 1929 this unique company of dancers sang what proved to be their swan song.

I had rejoined the company for that last season, when the leading dancers were Karsavina, as a guest artiste in *Petrouchka*, Olga Spessiva, Alexandra Danilova, Lydia Sokolova, Selia Doubrovska, Serge Lifar, and Leon Woizikowsky. It marked the first occasion upon which Alicia danced on the boards of London's celebrated Opera House, where the Diaghileff company had made their debut at Edward VII's Coronation Gala in 1911.

It also marked the first occasion upon which Alicia and I danced as partners in public, in the Blue Bird pas de deux in *Aurora's Wedding*. Furthermore, it marked the first occasion upon which Diaghileff admitted to Alicia that she might emerge as a ballerina of his distinguished company. She was eighteen, and he was satisfied that the four and a half years' training she had received under his guidance and the rigid discipline of Legat, Cecchetti, Balanchine, and Egorova had equipped her to interpret leading roles. She was now in a position to hold her own with the other ballerinas in the company. The great man considered that the little English girl had won her laurels. He had not been mistaken when he spotted her at Astafieva's.

Diaghileff broke this wonderful news to Alicia to the barbaric strains of the Polovtsian Dances from Borodin's *Prince Igor*. It was the last matinee performance of the season at Covent Garden. Alicia danced in the second ballet of the afternoon, and Diaghileff signified that he would like to talk to her during the performance of *Prince Igor*, which rounded off the afternoon and in which she was not appearing.

On tour with the Diaghileff Ballet: l. to r.: Tchernicheva, Mr King, Markova (at the age of fifteen), Mrs. Marks, Savina, Dubrovska, Woizikowsky, Danilova, Lifar, Desormieres and Balanchine.

"Go and change your costume and then come back to me on the stage," he said.

She hurried off obediently. Diaghileff wished to speak to her. What had she done? Her heart was still pounding from her performance, but she hurried up the stairs and tore off her costume.

The music of *Prince Igor* thundered in her ears as she ran downstairs again and made her way apprehensively to the great man standing in the wings. He looked troubled and tired; the huge shoulders drooped unfamiliarly. In the green light of the reflectors his paleness seemed deathlike and his eyes gazed wanderingly above and beyond the twirling dancers. A dryness came into Alicia's throat at the sight of him. If only he would rest, obey the doctors, follow his diet . . .

He turned and looked down at her. She was so tiny, so frail beside him, that he took her hand in his with infinite care and tenderness.

"Alicia, my dear"—his voice came as if from a distance through the roar of the orchestra—"until now you have worked for me. Next season you will work for yourself."

A foreboding chill shot through her, and she could feel the beads of perspiration turn to ice on her burning forehead. "Work for myself?" she stammered. "You mean . . ."

"I mean that while you were learning your job, you were earning a corps de ballet salary. Next season you will be a ballerina and will command a ballerina's salary."

He held her hand as they walked back and forth in the darkened passage between the wall and backdrop, the music rising to a crescendo.

"I have great plans for you, Alicia. In a few days I go to Germany, to see Hindemith about the score of a new ballet Lifar is to create for you."

A sigh escaped the slender figure walking by his side, and the tears that had welled in her eyes sparkled with wonder as he went on:

"You shall also dance in *Lac des Cygnes*, in *Les Biches*, in *Romeo and Juliet*, in *The Firebird*—but best of all"—he paused, as though to prepare her for a momentous announcement. Her hand was trembling so that he put his arm around her shoulders and pressed them encouragingly—"best of all, you will dance — *Giselle*."

"Giselle?" Had she heard correctly? "Giselle? I?"

"Yes, you. You will alternate with Spessiva. Pat will be your Albrecht. You have borne your long period of training with patience and diligence. Now you shall reap your reward. And have no fear. You are worthy of any role I choose to give you—even Giselle!"

The orchestra ended on an ear-splitting clash of cymbals.

"Even Giselle!" Alicia murmured in the sudden silence. All the frugal years of hard work and privation were behind her.

(*continued on page* 48)

serge lido

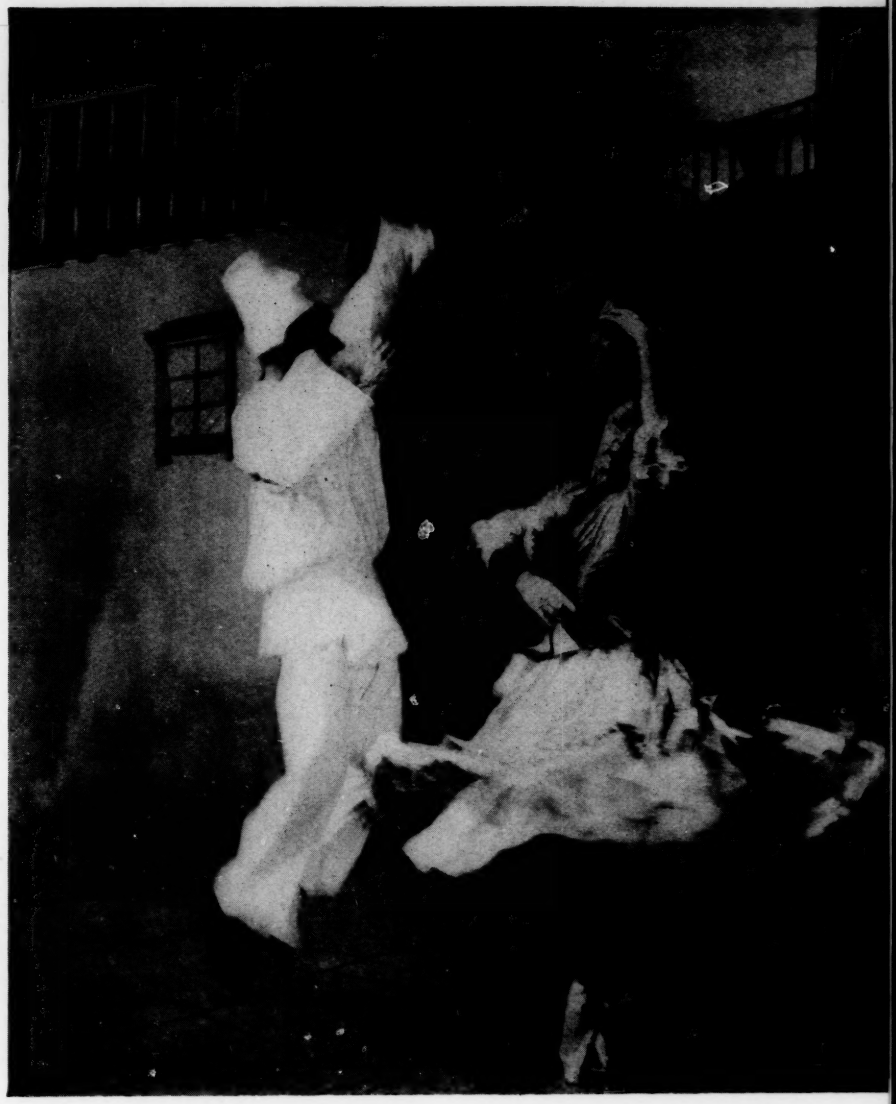
LES BALLETS de PARIS...

Roland Petit's company, due to open a six-week season at New York's Broadway Theatre on January 19th, under the auspices of S. Hurok.

"Carmen", sensationally successful during its previous presentation here in 1950, has been added to the program, featuring Colette Marchand in the title role. It replaces a ballet for guest artist Leslie Caron (courtesy of M-G-M) who will, instead, appear nightly in the humorous "Deuil en 24 Heures". The other ballets on the program, also new to the U. S., are "Cine Bijou", a satire on the movies with Petit as Chaplin, and "Le Loup", dramatic story of a girl who loved a wolf (pictured above with Petit as the Wolf under attack by villagers while his beloved, Violetta Verdy, is being restrained from helping him). Other featured members of the company are Serge Perrault, George Reich, Claire Sombert, Jose Ferran, Ursula Kubler and Liliane Montevecchi.

the Roving Spotlight falls on:

vasseli



NEAPOLITAN CAROUSEL . . .

Italy's first color musical, produced by Lux films, with Leonide Massine as choreographer. The film, due for release here this spring, is a musical history of Naples told in terms of that city's famous songs, and featuring Rosella Hightower and members of the Marquis de Cuevas Ballet. Also to be seen in the film will be Keita Fodeba's African Theatre Ballet, and ballerina Yvette Chauviré, who will appear in an acting role. Right: Rosella Hightower and Massine in a scene from one of the film's major ballets, "The 99 Misfortunes of Pulcinelli".

the Roving Spotlight falls on.. (continued)

dick komini

SAHOMI TACHIBANA . . .

who brings some of Japan to New York — a fair exchange considering that Nippon is becoming a regular port of call for American dancers. The California-born dancer who lived and studied in Japan for 7 years, instructs at the Eastern Dance Center (where Japanese flower arrangement and tea serving are included in the curriculum), acts in local Japanese theatre productions and is active in Buddhist Church presentations. With her group, she will appear in concerts of traditional and interpretive dances at the 92nd St. "Y" on Feb. 13th, and will share a program at the Brooklyn Academy of Music with Gina on the 10th of March.

bob willoughby

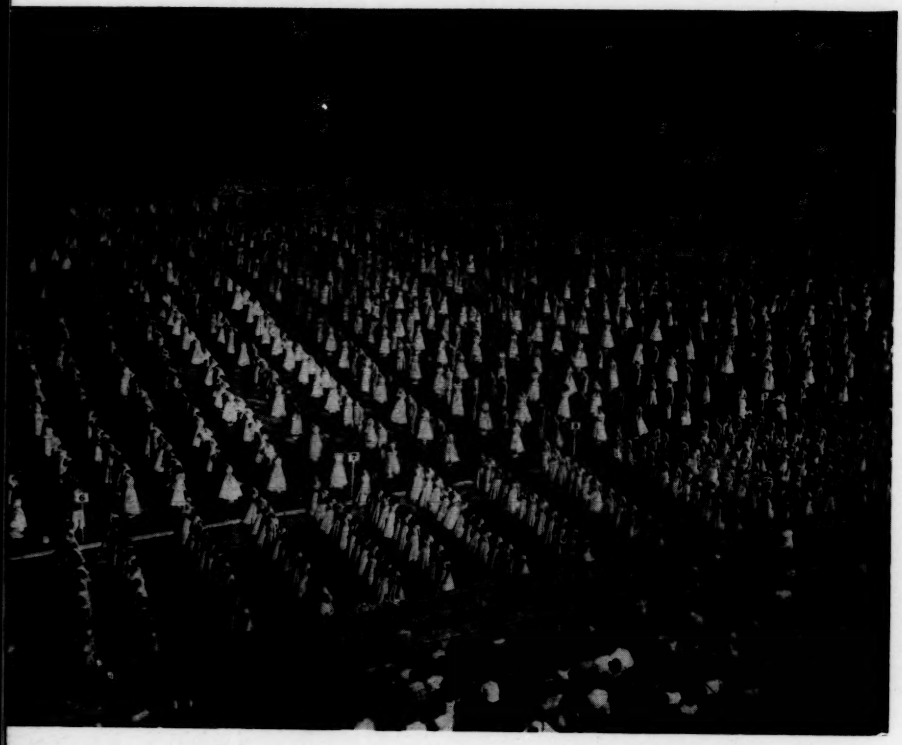
CARMELITA MARACCI . . .

the unpredictable, the breaker of concert dates — Maracci who talks with castanets and listens to offstage voices — Maracci, one of America's true dancers, is reputedly coming to New York for one of her rare appearances outside of California. The date — January 30; the theatre — Brooklyn Academy of Music.

She expects to bring at least two new dances with her. One, called onomatopoetically, "Shells of the Sea Wind," is concerned, in Miss Maracci's own words, ". . . with minor and tender joys of remembrance; the pleasure to be found in the shells of the sea." Since the seashell was the predecessor of the castanet, it is safe to assume that she will color her choreography with the sound of castanets.

Miss Maracci's highly proficient little group consisting principally of Eileen Locklin and Shirley Lopez, will join her in a new major work, "The Capriccio in B-Flat Major" to a Bach-Busoni score.

As for the other dances on the program, they may have familiar titles, and you may have seen them before. But even the oldest of Maracci's dances undergoes constant metamorphoses. For, to quote her, "A dance is never finished for me. There is always the possibility of change."



THE MORMON CHURCH . . .

and its spectacular dance festival, presented annually by the Mutual Improvement Association (M.I.A.), the recreational organization of the Church of Jesus Christ of Latter-Day Saints (Mormon).

Nine thousand dancers in colorful costumes performed in the 1953 "M.I.A. Dance Festival" before an appreciative audience of fifty-five thousand people. Above: Ballroom dancers complete a series of group formations.

Dancers are now being trained in the various M.I.A. organizations throughout the United States, Canada, and Mexico, for the 1954 spectacle which will be presented on June 10th and 11th at 8:30 p.m. in the University of Utah Stadium in Salt Lake City, Utah. Area festivals precede the major events.

The M.I.A. dance program and culminating festivals are planned by the General Dance Committee, which consists of five members. Dances are taught to district supervisors — approximately sixty in number — who pass the training on to the dance instructors of 211 stakes and over 2,000 wards who, in turn, teach the 300,000 members of the M.I.A. who are interested in dancing (mainly ballroom). This extensive training is given to all without monetary compensation.

The festival program is always rich in variety from the posting of the colors and the spine-tingling entrance march of thousands of gayly costumed dancers taking their places on the green sward (to execute in unison routines in ballroom and round dance rhythms, punctuated by impressive stage acts featuring ballet and modern interpretive dance) to the grand finale formations and the traditional singing of "Carry On" by participants and audience.

falls on.. (continued)

peter basch

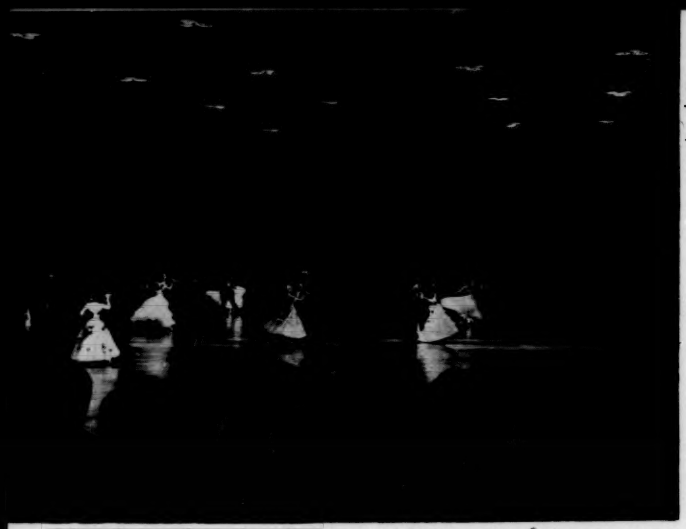
OMNIBUS . . .

the Ford Foundation's weekly experiment in television on an adult level.

On December 6th, the program had the confidence and foresight to present a brand new ballet choreographed especially for television and later to be absorbed into the repertoire of The Ballet Theatre. It was Eugene Loring's "Capital of the World", based on a Hemingway story. At left, featured performers Roy Fitzell and Lupe Serrano.

Omnibus gave choreographer Loring "carte blanche". The result in this case did not happen to be very exciting, but that is almost unimportant. No work of art comes with a pre-written guarantee of success. What matters is that the Ford Foundation realizes that no private ballet company can underwrite the cost of all its new works.

Omnibus has also presented this season outstanding TV versions of Eugene Loring's "Billy the Kid" and Jose Limon's "The Moor's Pavane".



star photo

The U.S.A. is Twenty-five

A British ballroom champion looks us over and disapproves

According to the author, Americans would be unable to compete in British tournaments like the one above, because of lack of standard training.

● If the United States of America were to be accused of being old-fashioned, of living in a world that existed twenty-five years ago in their form of transport, for instance, they could rightly say "Don't talk nonsense; we are, if anything, ten years ahead of any other nation — especially in our motor cars!" And it's true. There is little doubt that no nation has effectively spent more imagination, time or energy in producing motor cars (and many other things) than the U.S.A.

Yet in the world of ballroom dancing, that country is twenty-five years behind Europe! During an intensive though not extensive visit, I found that in the U.S.A. there is no standardization of any group of dances; there is no accepted technical breakdown which applies to each individual dance; nor is there any determined effort by the teachers of the U.S.A. to get together and formulate a pattern and technical framework which would be taught by all teachers to all pupils and through this, produce a true form and pattern as a guide for the dancing public.

In Europe there is this set form and pattern for four dances; the Waltz-Slow, the Foxtrot, the Tango and the Quickstep, all of which have their own basic movements. These dances are taught by *all* teachers from London to Berlin, from Adelaide in Australia to Bombay in India, from Copenhagen to Basel and wherever else ballroom dancing is taught as a serious subject. Such a system has many advantages, including the important one that a pupil in England will be able to continue to be taught in Bombay and will learn in exactly the same manner in both these countries.

With the evidence of the large sums of money earned by the dancing profession in the U.S.A. before me, it amazes me 'more than somewhat' (as Damon Runyan might say) that the profession in America does not really exploit the tremendous potential earning power of ballroom dance in a sensible way.

In the main the human being is a simple creature. He will readily accept simple things presented in a simple manner. He will readily follow a prescribed way of doing things. But he reacts badly to confusion. The worst form of selling anything is to offer a prospective client twenty different articles to choose from, especially if one is really only concerned in selling *one* of them. Yet, the dancing profession in the U.S.A. is selling an enormous variety of approaches to dancing, and each individual claims that his is the right one. The profession as a whole is creating a state of confusion in the minds of the possible buyer of dancing lessons and, more important, creating a lack of confidence in the article itself and its sellers.

As it stands, a man learning to dance in New York, will find that what he has learned is not appropriate for, say, Los Angeles, for what he is taught in a particular New York school is not taught in the same manner in any other city. Thus, finding he has to begin all over again, he tends to give up the whole thing! And so a client *and* a dancer are lost.

Certainly this does not apply to the chain schools who do have a standard method of teaching throughout their studios, with the interesting result that they are financially by far the most successful teachers of dancing in America. This fact alone should make the other teachers of dancing in the U.S.A. think. If teaching a certain number of dances, with a prescribed number of steps, throughout all studios in all cities has proved to be successful in the chain schools it must of necessity say to the independent teachers of America that it is time that, as a profession, they should get together.

There is a frequently heard charge that the main basis of the chain schools is purely pecuniary. If this is so, and I am not convinced, then it is up to those who believe in the art of ballroom dancing to present their case.

I am in no way opposed to any means of making the public dance-conscious. In addition, I believe that dancing is a necessary part of human life, of normal human social need, and that it should be approached by the qualified teacher of dancing from the basis that it is an art, not

years behind the Times!

merely a business.

As a result of standardization of ballroom dance in Europe and other continents, there has come into being in the last several decades an awareness that ballroom dancing plays a very large part in the meeting and understanding of the peoples of other nations. Through teaching methods used in Europe, have come about the great international tournaments which are held in England, France, Denmark, Holland and Germany, and which have audiences (and potential students) of hundreds of thousands of people who see the finest displays of modern ballroom dancing, no matter what nationality the contestant. Without such standardization of teaching and training of amateurs this would never have occurred. Pupils in the countries I have named are taught from the beginner's stage, pass through the bronze, silver and gold medal standard of performance, and finally become proficient enough to compete in dance tournaments. (In England alone there are about fifty minor events each year and some twenty major events including championships). The highest honor accorded to any winner is to be chosen to represent his country in international events, abroad and at home.

During my visit this summer I saw the American ballroom scene in, what seemed to me, a chaotic state. The people who danced in ballrooms and restaurants seemed to have no shape or pattern in their dances. They were completely "ad-lib" in their performance, with the result that one never had a picture of people 'dancing' but rather of people moving around a floor in a huddle, with not much regard for the music that was being played. The picture was never pleasant or graceful, and yet that thousands of people of both sexes had the wish to dance, was evidenced by their attendance at these various places.

The blame for this in my opinion rests quite clearly on the shoulders of the dancing profession. Until such time as the teachers of America realize that it is essential that they act in concert; until such time as the teachers get together and lay down a strict and technical basis for a minimum of four or five dances; until the time when *all* teachers of ballroom dancing throughout America teach the *same* dances, they are not only failing to lift the standard of dancing, but throwing away the most powerful means of increasing their earnings by the creation of an American ballroom dancing public.

I do not suggest that the American teachers should adopt the dances of Europe, i.e. Waltz-Slow, Foxtrot, Tango, and Quickstep. There are apparently some dances in the United States which roughly (oh how roughly) appear to be stronger in appeal than others. Then I say that the teachers should take several of these and produce a technique and number of steps for them that are standard.

I have heard the complaint in America that, to some extent, the blame for the low standard of dancing lies with the dance bands. Certainly I never heard a band that played for dancers during the length of my stay. If the teachers, however, produced a set manner and tempo for performing dances, the public would demand from dance bands that they play correct tempi and the right type of music to dance to.

In Europe, and particularly England, which country is the world's leader in ballroom dancing, the same state of affairs existed until standardization of certain dances was enforced by the profession. The bands then found that they had to play correct tempi or be out of the job.

Certainly it is untenable that a nation as important as the U.S.A., a nation which has captured the lead in so many aspects of world affairs, should be rated twenty lengths last in the art of ballroom dancing. It is not enough for teachers to say, "We get along well enough in our own schools". That is a short-sighted attitude. If the profession of teaching ballroom dance is to have stature and dignity, as it has in Europe, then Americans must take the long and wide view.

THE END

The author with partner Hazel Willis. In 1951 and '52 they won the European Professional Championship, an important European ballroom competition.

an impression of Lester Horton's career

Giant step in the West

by William Weaver

● Dance is an assertion of life. To dancers death comes as a shocking contrast. The death of Lester Horton from a heart attack on November 2, 1953 was a shock — and a tragedy. Mr. Horton was only forty-seven years old.

Seen from a distance, Lester Horton's accomplishment in California over the last twenty-five years resembles that of Prometheus, the mythic hero who stole fire from the gods and brought it down to earth. Albeit a little less dramatically, Horton brought a warming contact with a new kind of dance to a large Western public. Viewed more concretely, Horton's career as a teacher, choreographer and director was the result of his training, his background, and his nature.

His dedication to dance gave him the power to attract others to it, to win their interest and their help. His powers of expression were intense, enkindling the enthusiasm of those who worked with him. He nurtured the gift of faith.

Still, this power was gently toned by his profound desire to please others. A generous and sensitive man, he gave his time and energy without reserve to his dancers, in rehearsal and in class; and always, it seemed, because he wanted to please them — either with progress in their own development, with new accomplishments, or with encouragement and personal consideration. Like most great teachers, he won the respect of his colleagues because he earned their love.

His personality also played a large part in the success of the dance group which worked under his direction from 1934 until 1942. From 1948 until 1953, the Lester Horton Dance Theatre gave regular performances in its own little theatre, the only permanent dance theatre in America.

(Under the direction of Frank Eng and leading dancers in the company, the theatre, school and performing activities of the group will continue to function actively.)

While these ventures owed much of their success to Horton's initiative and personal charm, there was a solid foundation of tradition and of creative effort behind them.

Born in Indianapolis of a typically mixed national background—which included American Indian—Lester Horton began studying academic ballet there when he was 18 with a pupil of Mme. Menzeli, who is remembered for the exacting and detailed training she gave in the Italian style. This period of study was Lester Horton's first contact with dance and lasted for two years, the longest he studied with any one person, or in any single school of movement. Indeed, here is the foundation of the Horton technique, not only in obvious derivatives such as turn-out in the hip socket, *battements*, and *grands ronds de jambe*, but in the stress on objective, mechanical principles, and in the development of a virtuosic range as well.

But after two years, Horton turned his back on ballet. Like many artists who experimented in the first half of the twentieth century, he turned back to the primitive for stimulation and for a fresh start along a different path. He gave his attention to the culture of the American Indian. He came to know their philosophy and way of life as it is reflected in their art-forms generally, their dances particularly. He lived among them, danced and studied with them. Then, in 1928, we find him in Los Angeles, staging and performing in productions of Indian dances.

He must have found the Californians particularly agreeable, for he made California his headquarters the rest of his life: The almost barbaric ease of the people certainly appealed to him; the even warmth and lack of definition in the climate, the vast expanse of sky, terminating in a distant haze of purple hills on one side, and seemingly stretching without end over a bottomless ocean on the other, gave him a feeling of freedom he never found elsewhere.

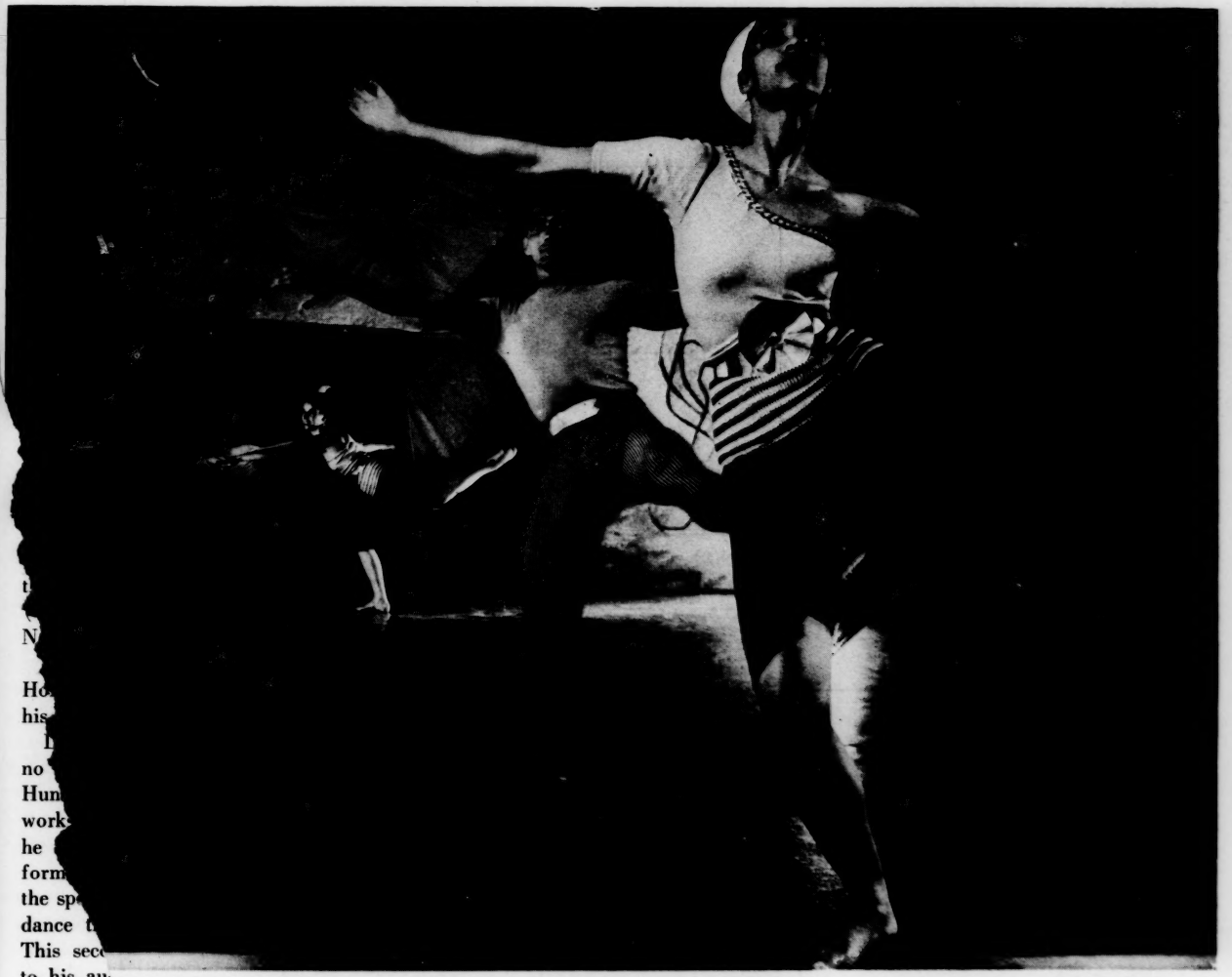
Always sensitive to human difference, he took pleasure in a community built on an Anglican framework, one

In these dances he often made use of an ethnic vocabulary, drawing on the resources of African, Polynesian, Indian, and Oriental dance. He skillfully integrated ethnic steps into his own style for a particular dance. Although, when he used traditional western music, he rebelled against what he felt were the limitations and cliches of the form, he had little quarrel with the primitive and ethnic music which he used. He responded to it spontaneously. It gave him pleasure.

He seldom used the ethnic vocabulary in the dances he choreographed for his own company, but in these, the sense of pleasure and of pleasing others was again conspicuous. One work was called "Something to Please Everybody." Not that he always did please everybody. Stravinsky's "Rite of Spring," which Horton staged for the Hollywood Bowl in August 1937, aroused a furore of contradiction, of abasement and adoration. His early, epic-like works "Chronicle" and "Tierra y Libertad" made decidedly negative comments, and received some.

Hortons work with "Salome" has an interesting history. Apparently obsessed by the story, he produced it five different times, always with the changes inevitable when perfection is the lure. Horton himself danced the role of Herod in early versions, creating an impression of a flurry of rags and whimsy — the helpless victim of his own folly, and the tool of others. Later versions lay the stress on the unloved, pampered Salome, personification of the triumph of body over spirit. She was the very soul of vindictive charm. John, the Baptist, was all but lost in the switch. So presented, the story seems pessimistic, even immoral —but it is valid theatre and its handling elicited a phenomenal technical display and some superb dance-acting.

A sensitive and diligent worker in the theatre, creative in technique, Lester Horton made his studio the stronghold of modern dance in the West during the turbulent years when dance in America came of age. His vitality continues to flow in those who have known his work and in those who so lovingly are carrying it on. THE END



the direction of Frank Eng, and with the cooperation of the company's leading dancers (incl. Carmen de Lavellade, in fore-
Lester Horton's school, theatre and company continue their activities.

COLLEGE DIRECTORY Part III

Name	Address	Dance Major	Courses Offered	Academic Credit
SMITH COLLEGE DEP'T OF THEATRE	Student's Building Northampton, Mass.	theatre dance major	modern, rhythmic, basic ballet technique	✓
SOUTHERN METHODIST UNIV.	Box 353, Dallas 5, Texas		modern, folk, ballroom, square	✓
TEXAS CHRISTIAN UNIV.	Fort Worth, Texas	✓	ballet	✓
TEXAS SOUTHERN UNIV.	Houston 4, Texas	✓ BA in Fine Arts	tap, modern, folk, ballroom, rhythmic, pre-classic dance	✓
UNIV. OF TEXAS DEP'T OF DRAMA	Austin 12, Texas	✓ est. 1950	modern technique and composition, rhythmic for beginning music majors	✓
UNIV. OF UTAH	Salt Lake City, Utah	✓, especially designed for training teachers	ballet (in Drama Dep't), modern, folk, square, tap, ballroom, children's rhythmic activities	✓
VASSAR COLLEGE	Poughkeepsie, N. Y.		modern, folk, square	
WAYNE UNIV. DIV. OF HEALTH ED. & ATHLETICS	Detroit 1, Michigan	probably offer a minor in Sept. '53	modern, folk, ballroom, dance material for children in elem. and sec. schools	✓
WEST VIRGINIA UNIV.	Morgantown, W. Va.	plans being made	tap, modern, folk, ballroom	✓
COLLEGE OF WILLIAM AND MARY	Williamsburg, Va.		modern, folk, ballroom, rhythmic, history of da., da. composition	✓
YALE UNIVERSITY DEP'T OF DRAMA	New Haven, Conn.		modern, rhythmic, rudimentary ballet	
BOSTON CONSERVATORY OF MUSIC	Boston, Mass.	✓	ballet, character, modern, pedagogy, labanotation, percussion, anatomy, art history for dancers	✓
HOWARD UNIVERSITY	Washington 1, D. C.		modern, tap and clog, social, folk, square	✓
UNIV. OF WISCONSIN	Madison 6, Wisc.	✓	modern, folk, ballroom, rhythmic	✓
UNIV. OF MAINE	Orono, Maine		modern, folk, ballroom	

compiled under the auspices of the National Council of Dance Teacher organizations

Key to Abbreviations

H.S. . . . . High School
da. . . . . dance
prof. . . . . professional
tech. . . . . technique
(blank) . . . "no" or no answer to questions
✓ . . . . "yes" in answer to questions
dcr. . . . . dancer
sch. . . . . school
exp. . . . . experience
tchg. . . . . teaching
P.E. . . . . Physical Education

Dance Dep't or Other Dep't	Collaboration with other dep'ts	Degree and/or Experience required for instructors	Students have become			
			Professional Dancer	College Dance Teacher	Private Studio Teacher	Teacher of Prof. Dance
Theatre Dep't	✓	BA or BS; tchg exp, not all members of dep't must have had prof exp.	✓	✓	✓	✓
Dep't of P. E. Women's Div.	✓	BA or BS with emphasis on da; tchg exp.		not to my	knowledge	
ballet is part of Fine Arts Sch.	✓ with symphony and opera workshop in Fine Arts Sch.	academic and technical exp and training	✓	✓	✓	✓
Fine Arts Division	✓ Da majors required to take related courses in art, drama and music	at least MA; our problem has been to find tchrs with the required degree.		no, our department	is too new	
drama dep't in Fine Arts Coll.	✓ music dep't	MS or equivalent in prof sch; tchg exp.	✓	✓	✓	
P. E.	✓	MA; tchg and prof exp desirable	✓	✓	✓	
P. E.	✓	MA				
P. E. Women's Department	✓	MA; successful tchg exp.	✓	✓	✓	
P. E.	✓ music and drama	Master's in dance; tchg and prof exp.		✓	✓	
P. E.	✓	BA, preferably MA; tchg and prof exp.	full information not available, but believe it is yes for all.			
drama dep't		usually taught by an enrolled student	✓ but not as a result of training in this dep't. They were dancers working in this dep't for instruction in drama.	✓	✓	
✓	✓	BFA degree; exp.	✓	✓	✓	✓
✓	✓ through workshops	Educ. degree with major in da. or P. E., or degree in either.	✓	✓	✓	✓
✓	✓ very much	MA; tchg exp.	✓	✓	✓	✓
P. E. for Women	✓	BA in Phys. Ed. (P. E. majors at the Univ. teach da as part of the Junior High and Senior High courses.)		✓		

(addenda on page 73)

george platt-lynes

Jacques d'Amboise in "Filling Station", the ballet which first brought him enthusiastic recognition.

young Dancers section

brilliant young dancer . . .

Jacques d'Amboise

by Regina Woody

● By virtue of his background, his size, his gregarious nature and his intense interest in sports, he has all the earmarks of the all-American boy. But something has been added. Youthful Jacques d'Amboise is also an extremely gifted and promising young member of the New York City Ballet. Having just returned from sharing the triumphs of the company in Europe, and from his first stint in Hollywood, Jacques will be listed as one of the ballet's principal performers when it opens its New York season at the City Center of Music and Drama this month.

Born in Staten Island eighteen years ago of a French mother and an Irish father, Jacques has an elder sister Ninette and an older brother Paul. Ninette and Paul were also members of the New York City Ballet Co. but last spring Ninette married the company physician, Dr. Mel Keddon and retired to private life, while Paul on his return from the Army decided against a career as a professional dancer. Jacques who was practically born watching them pirouette, took over the dancing for the family in an entirely satisfactory manner.

Ninette, in an interview obligingly recollected bits about her life and Jacques', as children. She admitted that Jacques' size, he is now six feet two, came as a very real surprise. When he was a little boy she had pushed him around as any older sister would. At eight he began growing like the proverbial beanstalk and soon towered over her, much too big to be danced with but wonderful when an occasional lift was needed.

"How that boy could eat," Ninette chuckled. "I used to race him back home to the refrigerator from all our dancing lessons. If he got there first he'd eat everything there was in it and nothing would be left for me."

At four Jacques was copying the big boys in his neighborhood. They hiked and played games and built little fires ringed round by stones for safety where they roasted potatoes and cooked frankfurts. Jacques too, hiked, played games and built little fires. He built his very first fire in a neighbor policeman's back yard. Shooed away by the irate guardian of the law Jacques went up to the woods in back of the house. There he had much better luck. Smoke, sparks, flames rewarded his efforts. The wailing red fire engines appeared and spouted columns of water. The conflagration ended with a sound spanking for Jacques who played with matches no more.

But Jacques is still setting things on fire. Even staid critics renowned for their lack of enthusiasm admit that his dancing is superlatively good. "It should be," Ninette said. "Jacques has danced since he could stand up." At three he was capering about after his brother Paul and his sister Ninette as they practiced the steps Kyra Blanc of the School of American Ballet was teaching them.

"Kyra Blanc was a wonderful teacher," Ninette said dreamily. "She had so much patience with all of us children. Mother used to bring Jacques along when she took me to my lesson. One day Miss Blanc asked mother if Jacques wouldn't like to dance too. I told her he was quite good for whenever I practiced *changements* or *battements* or *pliés* at home he had practiced them too. I don't mean he was consciously studying ballet, maybe he wasn't even trying to dance very well, but he was having a lot of fun leaping about trying to do what I did."

"We both auditioned and were granted half-scholarships by Mr. Balanchine. We lived on 163rd Street which is still 'Jacques block'. He bicycles and hikes for days at a time with his gang. His old friends are and, I guess, always will be his best friends. We all went to parochial school. Later on Jacques went to a Catholic High. If Jacques had gone to college instead of becoming a professional dancer, he would certainly have made his mark as a track star, hurdler or high jumper. Maybe at all of them. He is the most amazing all-around athlete you ever saw."

"Suddenly it was announced that Ballet Society was going abroad to appear in England. Of course I was going, but Jacques, though a member of the company, was awfully young. Only sixteen! The question was, should he leave high school at his age? I wanted him to go with me dreadfully. He, himself, didn't care much. He loved to dance but he also loved to hike and play games. At last, perhaps

because I wanted him with me so very much, our mother and father decided that he might go too. It was a wonderful experience for us both and no doubt made him take ballet more seriously than he would have otherwise."

"I think Vechyslav Swoboda had a great influence on him," Ninette continued thoughtfully. "The arms, particularly. Mother chose Mr. Swoboda because of his grace, his manliness and his dignity. She felt he would be good for Jacques. We both worked with Mr. Swoboda for about a year and a half, until a very few months before his death. He was a great teacher."

Some of Jacques' phenomenal technique may be due to the fact that he became friends with the Szonys, known for their brilliant acrobatic techniques, but it is certain that Kyra Blanc, George Balanchine, Vechyslav Swoboda, Jerome Robbins, Frederick Ashton and Lew Christensen are the big names in his life who have kept him on the straight and narrow path to success in ballet.

"Jacques loves everything he does and he always does it as if it were the last thing he's ever going to be allowed to do on earth," Ninette explained. "He never keeps anything back or anything in reserve. He thinks big and dances big. Mr. Lew Christensen is really responsible for his rapidly improving technique. Last winter when they worked together he would take Jacques into a small room and drill him on the correct way to do a step. Jacques understands the need for a beautiful clean technique and will no doubt be his own most serious taskmaster, but until very recently dancing was a game to him.

During "Metamorphoses" those shiny dangling spiral wires glittering up high caught his attention.

"Bet I can grab one," Jacques boasted.

"Twenty-five cents says you can't," said Mr. Balanchine.

"Watch me," laughed Jacques and took off straight up in the air (someone estimated the shining spirals to be about seventeen feet above the stage) and with a courtly bow presented the bauble to Mr. Balanchine, immediately thereon receiving his twenty-five cents.

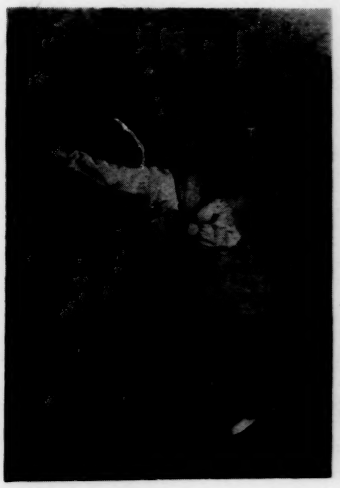
Jacques joined the corps de ballet of the New York City Ballet at fifteen. At City Center Jerome Robbins used him for a special bit in "Pied Piper." When Jacques was only seventeen Frederick Ashton gave him the romantic lead of Tristan in "Picnic at Tintagel." This part Jacques felt should be kept subordinate to that of Diana Adams whom he was partnering. The critics complained that he looked far too young for the part. Perhaps he did, but his height, most unusual in a ballet man, was very useful when working with the tall, slender ballerina and enhanced the the pictorial quality of their work tremendously.

It was Jacques' leaps and turns in last season's revival of "Filling Station" that captured the first night audience's fancy. There were enthusiastic cheers for him at its finish. "Con Amore" convinced everyone that a young dancer of considerable stature had arrived when he played the role of The Bandit opposite pretty Sally Bailey of the San Francisco Ballet, imported for this special occasion. That ballet too, was a rousing success. There were extra performances of it and "Filling Station." Both were on the closing night program, and Jacques had a proper old-fashioned "success fou." Bobby soxers also got into the act and into Jacques neatly trimmed brown hair.

Back from the European tour, Jacques flew to Hollywood where he's been working with choreographer Michael Kidd in MGM's "Them Sobbin' Women". The future of Jacques seems written in the stars. What started with fire may well end up in electric lights in front of a television tube on a million sets. Like many another famous dancer he seems to have succeeded with fairytale ease and speed while others plod and struggle and can't get ahead. Some of Jacques' success can be explained quite easily. He loves to dance, and as dancing isn't work he never tires. No amount of practice is too great because the harder he is working the more fun he is having. It should be added right here that if Jacques ever decides to do something other than dance it is practically certain that he will be equally successful in it, for he will give it his all, and in Jacques' case, his all is a whole lot. In his favor also is his strong physique, his handsome face and his clean way of life. Jacques doesn't smoke, he loves out door exercise, especially hiking and fishing, and as for drinking, well, three quarts of milk a day is just about right for a boy of eighteen who at six feet two may not have gotten quite his full growth!

New York may well be proud of Jacques d'Amboise. We watch him dance now in bemused delight that so young a man can dance so well. We will watch with love and affection as he goes on to prove himself a great dancer, perhaps a great danseur noble. The Young Dancer salutes Jacques d'Amboise, wishes him every happiness, and trusts he will have the humility to continue to work diligently at his art in the face of inevitable success. THE END

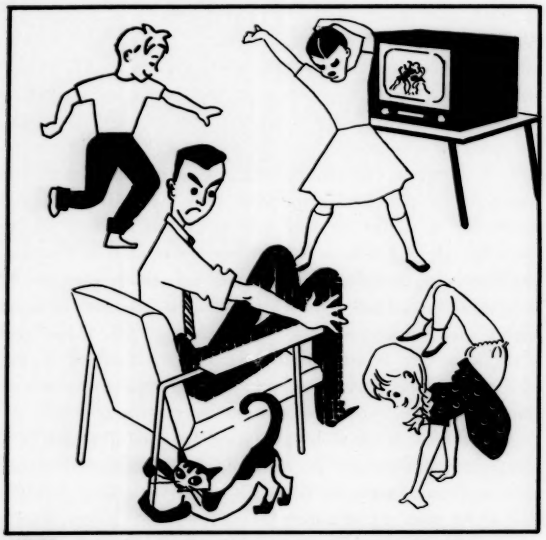
Altho he has since gained in technique and discipline, Jacques at the age of seven showed the same buoyant spirit we admire today.



Very Young Dancer Section

The adventures of the O'Danzigen family

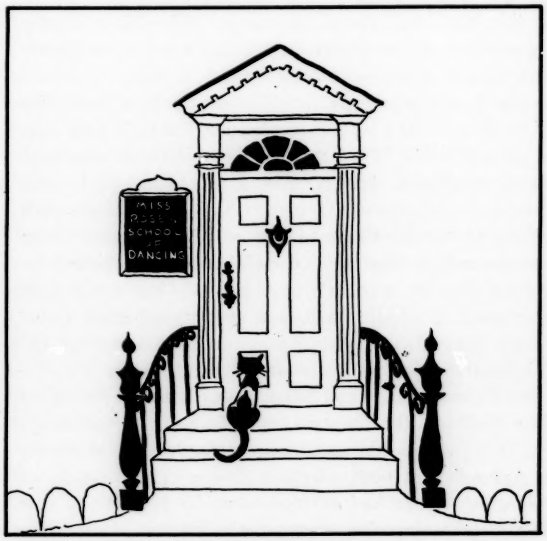
a series by regina woody and arlene thomson



"Why can't a man have some peace in his own house?" Father asked.
"I want to see the fight. What have I done that my children should be acrobats?"

"Acrobats? What a notion! Although they certainly are frisky. And somehow, that gives me an idea!"

Mother told Debby and Janey and Freddy to get dressed. Then she took them downtown to Miss Rose's School of the Dance.



The school was a fine big house. They all went inside, where the music was playing.

(to be continued)

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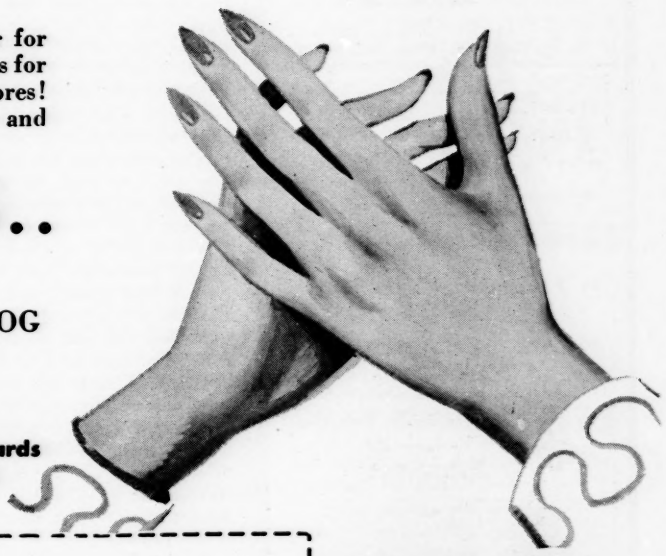

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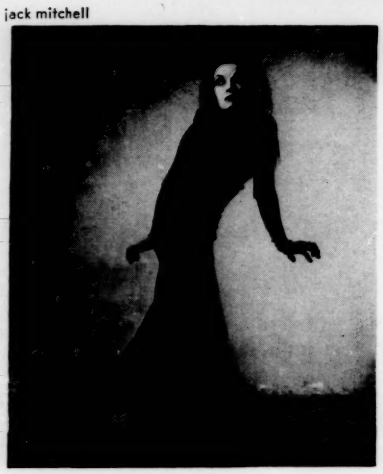

by Doris Hering

Myra Kinch's hilarious version of "Giselle's Revenge" is hauntingly like a Charles Addams drawing.

Sybil Shearer
Brooklyn Academy of Music
November 11, 1953

Sybil Shearer is undoubtedly the most kinesthetic of today's dancers — so kinesthetic that she views people, and consequently portrays them, not as dramatic or emotional entities, but as movement aggregates. She dwells habitually in a world with which most of us have only fleeting and fragmentary contact — a world replete with infinite body rhythms, with gesture-in-dynamics and gesture-in-counterpoint. Her body is like a vessel into which all these movement qualities are absorbed, and they come forth quickened and purified.

In a sense this produces a special kind of artistic truthfulness uncluttered by literary context. And it makes keen demands on the spectator. For in watching a solo concert like Miss Shearer's most recent "Shades Before Mars," one must come so finely attuned that her rippling arms, her antennae-like hands and feet, and her abstracted hovering over a lozenge of light, all produce kindred reactions in one's own body. In other words, a Sybil Shearer concert is a sort of game between the artist and her audience — a fascinating game, but one that often borders on the precious.

"Shades Before Mars" was a series of twelve solos, some structurally complete, others in the form of brief etudes. They were divided into three sections called "Two-and-one-half and One Wishes," "Three Pedestrians," and "And Five Magic Dances."

The first four dances were sharply defined in mood. The opening work found the dancer standing in semi-shadow upstage. She progressed very slowly into a pool of light, now standing on one foot and articulating the free foot, now circling her hands softly overhead with fingertips lightly touching. It was one of those dances of quiet nascence that Sybil Shearer does so tellingly.

The second dance had a feeling of flight. Clad in a brief translucent dress through which shone a gleaming undergarment, she planed weightlessly through space.

Then, in a green dress festooned with tinsel, she became a dejected bit of undersea life. With knees bent, arms crossed over them, she sank slowly to her backside, with feet up-pointed. The dance, like most of Miss Shearer's compositions, was simple in initial statement but revealed her wonderful gift for variation.

The fourth dance, with its punching arms, was on a dynamic level that few other dancers attempt — the level of convulsive, staccato impulse that progresses through the body and extremeties like dots in a pointillist painting.

The "Three Pedestrians" were not specific people. They were three qualities of movement that added up to aimlessness, greed, and empty extroversion. The first, with its variations on walking, was a masterpiece. How endlessly busy she was as she scurried about the stage like a human cockroach, stopping only to vacillate briefly and then resume the aimless speeding in another direction.

The second pedestrian with its variations on the gesture of grabbing and the third with its multiplying intensity on a rounded hugging gesture, were equally satirical.

The "And Five Magic Dances" were in a sense variations on a theme of destruction (one possible meaning for the word, "Mars"), for each ended on the floor. And their total feeling was one of negation and irresolution.

But choreographically the last quintet of dances seemed self-indulgent. In most cases they were as structurally unfulfilled as the

dances of a child who unconsciously strikes a note of truth but lacks the adult concentration to go beyond. And this is in a sense a reflection of Miss Shearer's attitude toward her art. She is so eager to maintain the candor and simplicity of childhood that she sometimes admits childhood's lack of discipline.

The costumes and lighting (the latter by Helen Morrison) were imaginative and theatrical. And pianist David Tudor did his usual gifted job in the Bartok accompaniments.

Myra Kinch and Company
November 22, 1953
Henry Street Playhouse

The distance between artisan and artist is an appreciable one. It has to do with the quality of the initial inspiration. But more than that, it has to do with the force that carries the artist beyond the realm of mere craftsmanship — that drives him to penetrate ever deeper into the relationship between form and content in his work.

Myra Kinch is a potential artist who prefers to remain an artisan. Her dances are choreographed and performed with skill and authority. But she is too easily satisfied. She does not search deeply enough within herself for her serious material, nor does she carry her humorous works above the level of burlesque.

As a performer, Miss Kinch has a handsome, sometimes imposing appearance. From the hips down she moves with a wide-legged freedom which has seeped into her choreography in the form of an oft-repeated circular hip swing, or a spiral split-fall. From the waist up, she tends to be somewhat set, with tension in the shoulders and an avoidance of quick or detailed hand and arm gestures. These characteristics carry over especially into her serious works.

The serious works consisted of "Wherever the Land Is" (a ground-breaking, house-founding theme); "The Tower of Rage" (the Orestes-Electra encounter); and "Red Rosy Bush" (a sentimental folk ballad). All of them unfolded in expansive, generalized movement phrases that were pleasing to the eye but did not vary sufficiently with the themes.

In the realm of humor Miss Kinch is more audacious and more fertile. Her sense of humor is both dramatic and kinesthetic, so that she has a good deal to draw upon in the devising of her works. But she tends to leave ragged edges — to allow artistic irrelevancies to ride placidly alongside the high moments.

The program's featured work was "Giselle's Revenge." When you get right down to it, there *is* something gruesome about the second act of "Giselle" in which Albrecht cavorts with his love in a graveyard. Miss Kinch's Giselle was a black-clad Charles Addams woman complete with crab-claw hands, lank hair, and pasty face. She emerged from the greenish depths of a huge coffin to writhe with her lumpy lover. And finally she lured him into her horizontal abode.

She then sallied forth to the middle of the stage and carved up Giselle's big second-act solo until the dainty changements and entrechats looked like the waltz of a scorpion. In a final cheery touch she vigorously nailed down the coffin lid — still in time to the music. Ghoulish? Yes! But with the uninhibited inventiveness of a true humorist.

Of her other light works, we especially enjoyed "The Grape Gatherer" and "The Angels of Puno." The former was a dead-pan satire on neo-greek dancing, delicately balanced in its precise plucking gestures superimposed over slow meltings of the legs and in its discrete use of the Greek column prop and Satie score. The latter was an impudent animation of angels on a Bolivian church facade. Particularly in "The Grape Gatherer" did Miss Kinch achieve the level of stylization that one would like to see in all of her works.

Miss Kinch's lively company consisted of Rhoda Johannson, Elizabeth Spies, Celene Keller, Billy Ross, Ernesto Gonzalez, and William Milié. The boys were especially personable.

Manuel Galea was the solid and vivacious accompanist-composer.

Dance Associates
November 23, 24, 25, 26, 1953
Amato Opera Theatre

Seven young choreographers were represented on the Dance Associates concert. Of these, two choreographed out of a sense of creative urgency. They were Alec Rubin and Linda Margolies. The others produced reasonably competent, sometimes interesting dances that had nothing to say, no real creative viewpoint.

Alec Rubin's "In the Bright Cold" concerned the effort of a shivering male derelict to steal the shawl of an equally miserable female. The ensuing conflict resolved with their sharing the shawl and each other. The elemental nature of the material and the composer's romantic attitude about it gave the dance a bittersweet quality that was enhanced by the taut, cold-boned movement style that Mr. Rubin established consistently. Marian Sarach performed with Mr. Rubin.

Linda Margolies' "Reap the Whirlwind" was not brand new, as were the other dances. But it seemed considerably developed since we saw it last. It was the eternal story of breakaway from parental domination told in literal but fluid and forceful terms.

Miss Margolies, who has made strides as an actress during the past year, moved her trio with authority. But she became so involved in the sheer momentum of dancing that the dramatic thread did not really hold one's attention.

Both Joan Fitzmaurice and David Vaughan did neat and dutiful lessons in pre-classic forms. Miss Fitzmaurice chose a Sixteenth Century score for recorders and triangle and tried to interweave her little dances with a

(*continued on page* 46)

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reviews . . . (*continued from page* 45)

dramatic theme in the fashion of José Limón's "The Moor's Pavane." Her delicate choreographic style suited the music. But the wisp of a theme was completely lost. Julian Sheres was responsible for the set and the bulky velvet costumes. Dancers were Carole Asnin, Joan Fitzmaurice, and Harold da Silva.

David Vaughan's "Carillon" was a suite of seven straightforward pre-classic dances that had neither sufficient stylization nor contrast in mood to qualify for stage performance. They were daintily costumed by Ruth Sobotka and danced by Ruth Sobotka, Louis Johnson, Ray Minkoff, Alton Ruff, Charlotte Barclay, and Mr. Vaughan.

About two years back, James Waring showed promise as a choreographer with a touching little piece about some harlequin-folk. But he has not progressed beyond his initial sad clown period. His latest opus, called "Burlesca," was full of fanciful dress-up in the manner of "Les Illuminations." But the dancers merely postured and promenaded and repeatedly clapped their hands over their mouths as though they were about to vomit.

The dancers seen in this marathon were Aileen Passloff, Marian Sarach, Marianne Schneider, Doris Thurston, David Vaughan, and James Waring.

In Debby Hoffman's "Conversations" a series of rigid shapes cavorted in an emotional void. Never have we seen a dance so arbitrarily awkward without an organic reason for being so. And the dancers Miss Hoffman selected were as two-dimensional in appearance as the choreography. They were Sally Fitzpatrick, Pepi Hamilton, Roberta Singer, Donald Redlich, and Miss Hoffman.

Marian Sarach achieved a curiously antithetical effect in her solo, "Daphne." She devised movement that was poignant and yearning in outline and danced it coldly. And a lyric delicacy in the upper torso and arms was offset by a stolidity in the lower torso and legs. Despite these contradictions, Miss Sarach has a promising sense of design-in-space.

Slavenska-Franklin Ballet with Danilova
November 26 and 27
Brooklyn Academy of Music

Lively dancing and a keen sense of company spirit characterized the two performances of the Slavenska-Franklin Ballet. This little company, which consists of Mia Slavenska, Frederic Franklin, guest star Alexandra Danilova, and seventeen young dancers, has acquired a consistent performing personality in the relatively short period of its existence. The girls, notably Lois Ellyn, Shirley Weaver, and Sally Seven, have an open, lyric style pleasantly offset by the briskness of the men, led by Ronald Colton and Robert Morrow.

At their head are, of course, Slavenska and Franklin, who have struck a nice balance between the imperiousness of ballet stars in the semi-European tradition and the hard-working unpretentiousness and directness of style that relates them to the dancers surrounding them. Their bravura in "The Nut-

cracker Suite" was just right to lift this divertissement-in-miniature from recital to theatre level. And their portrayals of Blanche and Stanley in "A Streetcar Named Desire" have been passionately but modestly integrated into the dramatic fabric.

The only out-of-key element was Alexandra Danilova who has appeared as guest star with the group since its inception. Her presently exaggerated version of her own celebrated Grand Manner is impossible to relate to the alert modesty of the company. The contrast was especially noticeable when Danilova performed the Sugar Plum Fairy in "The Nutcracker Suite." As she planted her hand with a flourish on her partner's shoulder or just simply stood and glittered while the music swelled, she seemed to dwarf the little ballet into which she had been set.

What the Slavenska-Franklin Ballet seems to need, more than a glamorous guest star, are some really first rate ballets designed for its compact format, and slowly it is acquiring them. Of the season's two premieres, one was merely a workmanlike time filler. The other was a valid acquisition.

In the workmanlike department was "Concerto Romantico," an "abstract" work done jointly by Slavenska and Franklin to the Liszt Piano Concerto in E-flat major. The ballet, like last season's "Symphonic Variations," was devised by two people who know their idiom thoroughly and who know how to make orderly arrangements of adagio or allegro movement that fills the stage space and the music without making anything remotely resembling an artistic statement. "Concerto Romantico" was a program opener featuring the company without the stars.

"I Laughed At Spring," which has been making the rounds of workshop programs for the past season or two finally found a suitable mounting with the Slavenska-Franklin Company. It is an excellent choice, for its giddy story and relaxed dance-and-pantomime designs are a direct contrast to Valerie Bettis' tortured histrionics for "A Streetcar Named Desire."

"I Laughed At Spring" is about love and foolishness in springtime and about an overly friendly Faun who cooks a love potion for Spring to use on unwary mortals. Most unwary of the mortals is Slow Boy. Slow Boy (Boris Runanin) has pitcher ears, sagging red overalls, and moves as though he were out for a stroll in ten feet of water.

After Spring Herself (as she is called in the program) has succeeded in making a pair of prudish school teachers fall in love, she sprinkles her potion on a group of adolescents. They respond with alacrity, with the exception of Slow Boy, who curls up and snoozes like Ferdinand the Bull. How Spring and the Faun work Slow Boy up to the proper pitch of interest in a charming little girl is part of the ballet's whimsy, a whimsy that depends upon Mr. Runanin's own wonderful timing and upon a skillfully paced story line.

(*continued on page* 75)

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markova . . .

(*continued from page* 25)

Diaghileff removed his arm from her shoulders. Her knees were weak from emotion. She was to dance Giselle! Alternate with the great Spessiva!

It had been a grim four and a half years, but Diaghileff's news made every moment of them seem worth while. Apart from the financial aspect, it was wonderful to be accepted by a Russian company as "one of them." Nijinska had once said to her, "You have a Russian soul!" Diaghileff seemed to agree, and she was more than proud to consider herself a ballerina in a company which included the divine Olga Spessiva—every young dancer's dream of a classical ballerina.

As soon as the Covent Garden season was over, Alicia felt she had earned a holiday. She was anxious to celebrate her good fortune, and felt the necessity of a real rest before starting the arduous work of the winter season, when it was essential that she carry off her laboriously won roles to the best possible advantage. She went down to the South coast to stay with some friends who had a house just outside Worthing, wandered about the garden, and went for walks on the Downs. It was a glorious spell of carefree relaxation, without any prearranged plan, and she enjoyed the luxury of surrendering herself to her own moods and doing only what took her fancy.

A newsboy used to deliver the evening paper just before dinner. He was in the habit of leaving it under a laurel bush at the garden gate, and Alicia enjoyed going to collect it, to see what was happening in the outside world. As she shook the paper open that evening of August nineteenth she was horrified to read—SERGE DIAGHILEFF DEAD. She felt as if she had suddenly been plunged into a ghastly nightmare. It was something she had experienced only once before—when they had told her of her own father dying just as unexpectedly.

All the company knew that Diaghileff had been far from well, but none suspected the end was so near. Alicia crawled to a garden chair and fell into it, trying to summon up sufficient courage to read on. After the London season, Diaghileff had gone to his favorite Venice, where he was joined by Lifar and Boris Kochno. He was in excellent health for a day or two, but suddenly ran a very high temperature and finally sank into a coma

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and died. He was only fifty-seven. His great friend, Madame Sert, joined Lifar and Kochno in their watch throughout the last night and together they saw his breathing cease about the time dawn broke. As a fortuneteller had once prophesied, he met his death by the sea. He was eventually taken by gondola to his final resting place under the cypress trees on the island of San Michele.

There was no sleep for Alicia that night. She had lost the greatest friend she had ever known and one who had done more for her career than anyone else. She did not seem particularly disappointed about losing the opportunity to dance Giselle, Odette, and the other great roles he had promised her. Nothing mattered any more. The company and all it stood for was perfection. She could never hope to see its like again, and in the ensuing twenty years she never has!

She thought of his genius for putting the finest talents together and getting them to flower in unison. He fed his company from the outside, preferring to take dancers into his ensemble when they were already fully fledged. He had no time for companies which recruited only dancers from their own school and closed the door on outsiders. Alicia remembered how he had taken Danilova, Gevergeva, Balanchine, and Efimov after they had danced at the Empire Music Hall in London, and how he had taken her after catching little more than a glimpse of her at Astafieva's.

The future did not bear thinking about. She no longer wished to dance without his inspiration and outside the ideal setting he created for his artistes.

Alicia's first instinct was to go home to her mother. Mrs. Marks could do little or nothing to dispel the effects of the shock, but it was a comfort to be near her who had been so close to the Diaghileff company for so long and knew the real Sergypop!

That the Diaghileff Ballet was a thing of the past was a thought too terrible for contemplation. The grim truth was all too obvious from a simple letter which Alicia received from Grigorieff about a month later:

DIRECTION

Des BALLETS RUSSES de SERGE de DIAGHILEFF.

16 Bd. d'Italie,
Monte Carlo.
Sept. 14th, 1929.

Dear Alicia,

I must inform you that I have received a letter from the judicial administrator of Serge de Diaghileff's successors, in which he declares that Serge de Diaghileff's enterprise has come to an end and begs me to inform all the "artistes" of the company about it.

This decision is taken by him with the consent of the successors of Serge de Diaghileff.

Yours sincerely,
SERGE GRIGORIEFF.

That was the last word. There was nothing more to be said.

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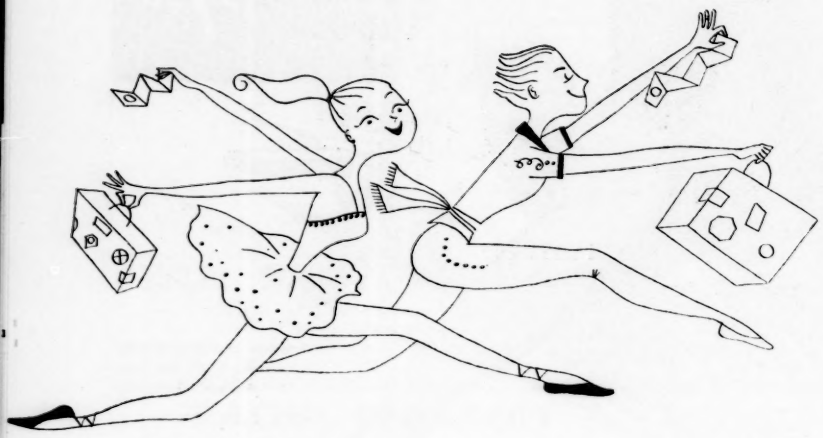

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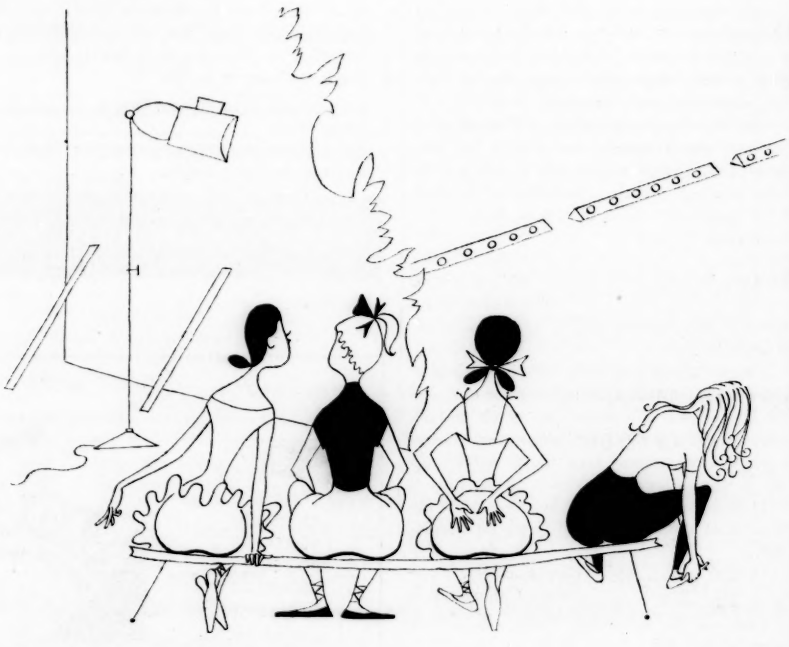

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three Keys for building good dancers

I: Body Placement

by Josephine Schwarz

Introduction:

● We dance teachers have been transformed in the past 25 years from a small professional group concerned with a few students to a large branch of the teaching profession responsible for thousands of students.

We are divided into two groups; those who teach in the public educational system and those who teach in private dance schools. No matter which group we belong to, our job becomes infinitely more exciting and far graver when we consider ourselves guardians of future dance artists and dance teachers. Granted, few of our students will become Martha Grahams, Moira Shearers or Fred Astaires, but part of the zest and allure of teaching is the mystery of each student's future.

We see a gifted youngster here, another there and suddenly realize we are trustees of this precious young talent. This talent needs expert guidance, careful development. Yet, many of us feel inadequate for such a responsible job. We search for information to fill our need.

We turn to books. There are many. From Thoinet-Arbeau's "Orchesography" printed in 1589 to Muriel Stuart's "The Classic Ballet" printed in 1952, the presses have been busily printing books about dance. But in the final analysis the beautiful, intimate descriptions of technical steps and exercises or the step by step procedure of a dance does not suffice in helping a conscientious teacher build a good dancer.

Hopefully we go to the dance conventions or take a teacher's course in a professional school. We find these courses and conventions geared to two things; to give us dances to teach our students or to make *us* better dancers. The former is helpful for those with little creative ability, the latter is of small importance. We have come to another dead end. We need information concerning dance pedagogy.

Pedagogy is rather a fearsome sounding word but it simply means, the art of teaching. And whether one is concerned with painting or sculpture, drama, music or dance, *art enters into the teaching as well as the executing.*

There are two types of dance pedagogues. Those who *present* classes and those who *instruct* classes. Many professional dancers find great inspiration in teachers using the presentation method. The lessons move smoothly and quickly from one bright combination to another with little interruption for correction. But student dancers *must* have teachers who use the instructive method; teachers who know what to stress and how to correct the manner of executing the work presented; teachers who stop the smooth flow of a class to make corrections and clarify misconceptions. Or in other words, artists at the job of teaching. Only such a teacher can give a student good basic training.

I hope those who are concerned, as I am, with giving students good basic training, will benefit from this and the articles to follow. Very humbly I have set myself the task of explaining methods of teaching what I consider the most significant essentials in the building of good dancers. These essentials in order of importance are: Placement, Rhythm and Technique.

J. S.

●

PLACEMENT and How to Teach It

Good placement in dance is the ability to arrange and hold all moving parts of the body in anatomically correct relationship with the movement being executed.

Carlo Blasis wrote, "A fine carriage is one of the principal merits in a dancer . . . A dancer should always take an unaffected delight in his own bearing . . ." Though it is 130 years since those words were written, they are as true today as they were then.

You can cultivate this "principal merit" in your students in only one way and that is a constant and unrelenting repetition of the fundamental commands that bring about "fine carriage" — "Heads up!" "Shoulders down!" "Chest lifted!" "Back straight!" "Tummie tucked!" "Hips under!" "Knees straight!" "Weight on the middle of your feet!"* Not only once but week in and week out, month in and month out, year in and year out you must repeat these commands. Even though your advanced students seem to have mastered good placement you must be constantly on the alert for the back-sliders and correct them instantly.

* * *

The body is the instrument through which a dancer expresses herself. A finely poised instrument is acquired through the knowledge of good placement (see definition at beginning of this section) and the strength to put this knowledge to use.

The teacher's first obligation to her students is to make them aware of good placement and help them develop the strength to use it. Such knowledge and strength cannot

be acquired in one lesson nor in one hundred lessons. Young dancers are constantly learning new things to do with their ever changing instruments. Acquiring and maintaining good placement during these growing and learning years can only be accomplished under the watchful eye of a careful teacher.

Our eyes are to our students what a music teacher's ears are to hers. We must be alert for the sour note of a protruding tummy, the dissonance of raised shoulders or the horrible screech of a knee bending over the big toe. (I may say to a class, "When I see you plié with your knee bending over your big toe it makes bristles grow on my teeth. It's just as if you were scraping your finger nails down a blackboard." With a horrified shudder they carefully guide their knees over the center of the foot until, of course, the next lesson when I remind them of last week's simile or think of a better one.)

The best time for the student to begin to acquire good placement and for the teacher to drive her points home, is at the beginning of each lesson during barre or warm up. The class is then in a fixed position and individuals can be carefully observed.

If you teach ballet, patrol the barre, using hand or cane (whichever is your custom) and accompany your commands with a touch to the tummy, a tap on the chest or a rap on the hips. Follow the same procedure during all adagio movements. This physical contact heightens the effect of the command. Soon you will find that your gestures toward the part of the anatomy needing correction will achieve the same response as your vocal command. (This becomes a voice saving procedure).

If you teach modern dance, your technique and slow movement periods should be just as rigidly patrolled. And in tap and acrobatic classes the periods of warming up, limbering and stretching also need policing.

Descriptive phrases help to brighten the monotony of the commands. Some I have found most effective are: "Lift your heads proudly." "Lengthen your spines." "Stand tall and strong." "Pull your tummies up under your rib cage." "Make yourself thin as tissue paper through the middle." "Pull in your tail feathers." "Don't let your torso sit on your hips." "Pull up in your thighs." "Don't pronate." (Here I explain and demonstrate foot pronation and give many a lecture on the evils of this all too prevalent bad habit.)

If for months I have pursued a particular student with little if any result, I don't hesitate to explode into plain but effective English. "Get that fanny under!" or even "Pull in your guts!" Since my customary manner is gentle but firm and my commands couched in the most acceptable English the usual reaction to such an outburst is an electric response long remembered by the student.

Some years ago I was rehearsing under Charles Weidman. He had repeatedly implored us (evidently with little success), "When you come to this movement, lift your heads and raise your chests." Suddenly, one day, he walked into the midst of our sweating, straining group, assumed a magnificent pose (arms raised, feet planted wide) and shouted in evangelistic tones, "MOTHERS OF AMERICA, LIFT UP YOUR BOSOMS." Effective? Yes, of course. Though at the time we broke into hilarious laughter, never again did any of us approach that particular moment in the dance without thinking of that inspired pose and speech and automatically lift our heads and chests.

Don't hesitate to poke fun in a kindly way. Demonstrate how funny a protruding-tummied-sunk-chested figure looks when trying to perform, let's say, *changements*. Then demonstrate the beautiful difference of the tucked-tummy-lifted-chest figure that maintains control while doing them. Take time out to have the class experience the *wrong* way of standing, walking, jumping, etc. Then make small corrective exercises in isolated movement that will point the right way, using exercises designed to give awareness of rightful placement. For instance: a crop of sad looking hunched-shouldered *attitudes* may end a neat set of *ronds de jambe*. Stop barre work to work on the problem of keeping the shoulders down while raising the arm.

You might pair off the class, having half of them forcefully press down the shoulders of the other half as they raise and lower their arms. Set this movement to music. It becomes an interesting exercise to be done with partners. — Then back to barre. Repeat the attitude ending of the *ronde de jambs*. But now your well worn command, "Keep your shoulders down!" changes to "Imagine your partner's hand resting heavily on your shoulder, as it did a moment ago, when you take your attitude!"

Or, another time, stop a jump combination to give a short one minute lecture on anatomy. Use a skinny student to demonstrate. Unzip her leotard and show how the long muscle groups on each side of the vertebrae make a valley of the spinal column when the back is held straight and the chest lifted and how it becomes a rocky mountain top when she slumps. Have the class practice slumping and straightening, slumping and straightening as a rhythmic exercise. Then back to the jumps and, "Backs strong! Chests up!" becomes "Make a valley of your spinal column!" — a new outlook — a visual picture of a straight back. This kind of approach has remarkable results. And if this type of isolated exercise is repeated often enough strength is

(*continued on page* 69)

from Kirstein-Stuart-Dyer's "The Classic Ballet", A. A. Knopf, publ.

pelvis backward **incorrect** ***pelvis centered*** **correct** ***pelvis forward*** **incorrect**

DANCE ROUTINES

by TOMAROFF

Character and National

BOW AND ARROW—Advanced solo with leaps.
BULERIAS—Spanish dance with heel work
CHIAPANECAS—Authentic Mexican dance.
CZARDAS—Advanced Hungarian for couple.
DUTCH GROUP—Wooden shoe for couples.
FADO—A flirtatious Portuguese solo number
FRENCH SKIRT DANCE—Coquettish solo
GARROTIN—Typical Spanish Gypsy dance.
SAVOTTE—An old court dance for couple.
HAWAIIAN—Authentic with expressive arms
HOPAK—Advanced Russian solo.
HUNGARIAN—A spirited solo number
HUNGARIAN GYPSY—Fast, showy solo.
INDIAN—American Indian strong solo.
JOTA—Lively Spanish folk dance.
LA MANTILLA—Fascinating Spanish Dance
LESGINKA—A tartar dance with knives.
MAZURKA—Brilliant Polish solo number
MAZURKA—Advanced Polish couple dance.
MEXICAN—For couple to "Jarave Tapatio"
MINUET—Old fashioned court dance
NORWEGIAN—Wooden shoe dance for couples.
PIRATE—Advanced solo with pantomime
RUMBA—Exhibition solo Cuban dance.
RUSSIAN GROUP—Vivacious, for five couples
RUSSIAN GYPSY—Fast number for couple.
RUSSIAN SLED—(Troika)—Girls imitate ponies.
SCOTCH SWORD DANCE—Old dance of victory
SPANISH GYPSY—Solo tambourine number.
SPANISH WALTZ—A fascinating solo.
TARANTELLA—Italian folk dance for couple
WARRIOR—Strong dance of Roman warrior

Character Routines for Children

BABY ACROBATIC—Easy number for two babies.
BABY SELECTION No 1—3 numbers for babies.
BABY SELECTION No 2—3 dances for babies.
CLOCK DANCE—Interpreting the movements.
DOLLY—Original song and dance, with doll.
DUTCH DANCE—A solo number with pantomime
GYPSY—Easy for child with tambourine
KOROBOOSHKA—Lively dance for couple.
LITTLE CLOWN—Easy, with original recitation
MAMA-PAPA DOLL—Mechanical doll on toes
MAZURKA—Easy Polish Dance for child
POLKA—Simple steps in coquettish manner
RAG DOLL—Loose, eccentric dance.
RUSSIAN SWEETHEART—Russian couple dance
SKATERS—Simple and attractive solo number
SPANISH—Easy Spanish dance with fan.
STRAWBERRY PATCH—For boy with pantomime
TOE DANCE—Classic toe number for solo.
VOLGA BOATMAN—Easy, with original song
WOODEN SHOES—Song and dance for couple

Tap for Children or Beginners

BABY TAP—3 easy nunmbers for babies.
BEGINNER'S BUCK—Easy steps, drum rolls
BOWERY WALTZ CLOG—Comedy dance for couple.
DICE—Bowery waltz clog for child.
EASY TAPS—3 easy numbers for children.
HIGHLAND FLING—Original steps.
IRISH JIG—Typical of old Irish dances
MUSICAL COMEDY—Muscial comedy dance
RHYTHM DANCE—Easy and effective.
SAILORS HORNPIPE—Created with taps
SIMPLE SOFT SHOE—Easy for beginners.
THREE LITTLE MAIDS—Original lyrics and music
TIMID-TIMOTHY—Baby jazz song and dance.
WALTZ CLOG—Effective number for beginners

Professional Tap Routines

ADVANCED BUCK—Advanced taps and wings
ADVANCED RHYTHM BUCK—Syncopated wings
BALLET SOFT SHOE—With ballet variations
BILL ROBINSON'S TAPS—Intricate steps
BROKEN RHYTHM SOFT SHOE—Adv with turns.
CLAP TAP DANCE—Intermediate, with slaps
ECCENTRIC TAP—Off beat, comical number
INTERMEDIATE BUCK—A little more advanced
INTERMEDIATE RHYTHM BUCK—Wings and Pick-ups
INTERMEDIATE SOFT SHOE—Cleverly combined
MILITARY RHYTHM BUCK—Advanced rhythm
MILITARY TAP—Very effective Interm
MIXED RHYTHM TAP—Slides and Pick-ups
NEW RHYTHM TAP—Advanced, to any rhythm
OVER THE TOP BUCK—Advanced with slides.
PRIMROSE SOFT SHOE—Intricate number
RHYTHM BUCK—Intermediate with flaps.
RHYTHM SOFT SHOE—Advanced and tricky.
RHYTHM TAP—Advanced to off beat time.
SIMPLE BUCK—Standard tap steps.
SYNCOPATED BUCK—Advanced with pick-ups.
SYNCOPATED RHYTHM BUCK—Advanced rhythm
SYNCOPATED SOFT SHOE—Advanced to 4/4 time
SYNCOPOTED WALTZ CLOG—To Skaters waltz
TAP TRO—Effective number, stop time.
TAPS AND TURNS—Ballet turns included.

Musical Comedy and Line Ups

CONTINENTAL LINE UP—Group of 8 to 16
ECCENTRIC—Comical wiggle legs routine.
ECCENTRIC RUBE—A hick solo number.
GREEN EYES—Snake hips to Bolero rhythm
KICKS—High kick routine for solo.
LEGMANIA—High control kick routine
LINE UP MUSICAL COMEDY—Group of 8 to 16.
LINE UP KICK ROUTINE—Group of 8 to 16.
OFF BEAT RHYTHM—Abundant body movements.
SYNCOPATED LINE UP—Easy, with tennis racket.

Ballet and Toe Routines

AUTOMATIC DOLLS Mechanical, for couple
BALLET VARIATION—Group of 8 to 16 girls
BUNNY DANCE—A Bunny toe number.
BUTTERFLY—Effective toe number.
CAKE WALK ON TOES—Strut dance on toes.
HUNTRESS, THE—Advanced toe with riding crop
MODERN SOPHISTICATION—Ballet and modern arms.
MODERNISTIC TOE—Toe modernistic number
PAS DE DEUX—Romantic number for couple.
PAS DE TROIS—Graceful number for trio.
POLKA TOE DANCE—Advanced technical toe
ROMANCE—A toe dance of twilight
SWAN THE—The dying swan of Pavlowa
TOE LINE UP No 1—Intermediate steps.
TOE LINE UP No. 2—Advanced toe steps.
TOE STRUT—Jazz toe with hat and cane
TOE TRIO—Effective number for 3 girls
TOE WALTZ—Advanced technical toe solo
WALTZ VARIATION—Flowing movements, solo

Classic and Interpretive

HARLEQUIN AND COLUMBINE—Coquettish duet
INTERPRETIVE TRIO—Barefoot dance.
LOVE'S DREAM—Interpretive solo.
LOVE'S JOY—A dance of joy and freedom.
MOMENT MUSICAL—A dance for three girls
PASTORALE—Nymph and shepherd dance.
PIERROT—Solo number with pantomime.
SCARF DANCE—Solo bare-foot number
WHISPERING FLOWERS—Life of a flower
WINDS, THE—Fast with whirls and turns.

Oriental Routines

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Studio Series

Planning Costumes for your Recital

by Bob Vorreyer

Costumes should be designed and made to be danceable. Often the dancer is burdened with too much or too heavy a fabric, or floating pieces that interfere with the action of the body. The personal comfort as well as the freedom of the dancer must also be considered. This includes avoiding costumes that are too short and scanty.

The simplicity of making the costumes is the most important factor to be considered if the mothers are to make their own. They must be designed so they don't require an elaborate cutting and sewing job which, incidentally, will keep the cost down and give a better overall effect on stage. A professional designer with a working knowledge of dance, pattern drafting and cutting and sewing, will probably give you the best job. If you do it yourself you will find that sketching a design on paper without any color or pattern, is a good starting point. In the sketch you should show the cut of the design, so the dressmaker will know how it is made. If a petticoat is to be used, it should be drawn.

Remember that all costumes fall into three basic designs: 1. leotard, 2. bodice and skirt, or 3. princess style. You must plan to get your special effects with trim and color. When doing the initial sketch, remember that, besides being appropriate, the lines of each costume should be flattering to the student who has to wear it. Here the chubby one can be slimmed down and the thin pupil appear fuller. When adding color to the sketch which is the next step, the coloring of the student should be taken into consideration. There should be contrast of value and harmony of pattern in a well designed costume. Don't let it have a monotonous effect caused by one color and value used to excess, or a jumbled effect which is the result of too many prints. The last thing to add to the sketch is the trim.

After the sketch is finished, the next consideration is fabric. Expensive fabrics are not necessary since, for instance, duvetyne looks like velvet on stage, and of course is much cheaper, and there are many other such instances. Sight, touch, and price govern the selection of fabrics. Theatrical fabric houses send out, at their own expense, cat-

alogs of their fabrics and accessories to dance schools so that a teacher may select them at her school even though she may be hundreds of miles away. If you look closely at the samples in these catalogs, you will find many differences between them; for instance, some satins have more luster than other satins and some flourescent fabrics seem brighter. Let us consider the satin sheen. Satin is either a rayon or an acetate (which is cheaper). Rayon has the higher luster. Most prints will be on acetate.

There are three basic weaves for fabrics; the plain, the twill and satin. The plain is the simplest and most durable, in which the threads have been interlocked at regular and even progressions. Muslin, gingham, taffeta and chiffon are examples of this weave. The twill weave is recognized by the diagonal pattern. This is a sturdy weave and is found in heavier fabrics such as gabardine. Satin, the third, is the type most used on costuming. Here long sections of yarn are left on the surface of the fabric. These sections (called floats) instead of being bound down close and tight are left free of interlocking threads. A good satin has a short float whereas a cheaper satin will have longer floats that snag easily and make the material look sleazy.

Now comes the problem of patterns. It is doubtful that you will be able to find a ready-made pattern that will fit your needs exactly. It must be remembered that no two bodies are alike. Your pattern is merely the necessary guide to cutting the right design. You may find that by draping muslin or tissue you achieve effects that you could not get in a commercial pattern. Whether you make your own pattern, or buy one, you should know how to adjust it to the child's measurements. For the best results, first hold the tissue pattern against the body to see if you need to change the length. These adjustments are pinned into the tissue. All adjustments are made between the working joints of the body, such as between the shoulder and the elbow, the neck and the waist below the bust line, the thigh and the knee, etc. Now the muslin or lining is cut out — and all costumes should be lined. This lining is baisted together and then fitted, insuring a good fit in the finished costume, besides saving mistakes.

Let the person who will be making the costume do the measuring of the student who is to wear it, being sure that the measuements are taken over what is to be worn under the costume. Never take a tight measurement as dancers need room to move freely. Also, the pupil will grow a little and it's not a bad idea to allow for this in the younger children. The dressmaker will know what measurements she has to have to complete the costumes when she sees your sketches and patterns.

After the entire costume has been assembled, it is time to add the trim and special effects. This is where we begin next time.

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Our French correspondent Saul Colin (standing, with open collar) wandered southward to visit Chile, where he was entertained by distinguished officials of the state, including the Governor of Chile (in back row). Dance entertainment was provided by the ensemble of Emilio Callejas (right below).

in the Studios:

g. & h. von oettigen

1953-54 scholarship winners at the Annaliese von Oettigen School of Ballet in Cincinnati, Ohio, are; right to left: Delree Ferndon, 1st place: Judy Stagge, 2nd and Bonnie Laurie 3rd. Standing behind them is their instructor.

Pupils of the Viola Schoulin Dance Studio in Cleveland, Ohio, gather for a joint Cecchetti 25th anniversary and a celebration after passing their Cecchetti examinations. The girl on the right has had polio but hopes to be able to rejoin her class shortly.

16 members of the Canadian Junior Ballet were in New York this fall to study and see the dance sights. Under the supervision of Eleanor Moore-Ashton, director of the Senior and Junior Guilds of Montreal, they took time out from daily classes to explore Central Park.

Benjamin Harkarvy, in his early 20's is one of New York's youngest and busiest teachers. Very careful and demanding in his pedagogic approach, his classes attract a great many professionals.

Marjory Hall greets some young people at her Santa Maria, Calif. studio. Miss Hall and 13 teachers and students whom she was guiding, returned in Sept. from a summer European dance tour of England, France, Italy and Switzerland.

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Ballet on Discs

by M. Lurje

Prokofiev: CINDERELLA (Ballet Music) . . . 12" Columbia: ML 4229

"Cinderella", a ballet in three acts, with choreography by Rostislav Zakharov, decor by Peter Williams, and book by Nicholas Volkov, was the first new spectacle to be performed on the stage of the great Bolshoi Theatre in Moscow after the war. Its premiere and the fact that it boasted a score by Prokofiev made the fall of 1945 the artistic apex of the year.

The authors used the wonderful, poetic, fairy-tale-like world of the fable merely as a background for the real subject of the ballet — the pure sweet love of the Prince and Cinderella, while the music itself provided the necessary canvas. Zakharov and Prokoviev chose to present the basic forces in the ballet — good and evil — with special musical and choreographic coloration. The forces of good — Cinderella, the Prince, the Fairy Godmother (in Russian she becomes Fairy Begger), Fairy Spring, Fairy Autumn, Fairy Winter and Fairy Summer are represented lyrically. In quite another manner, the forces of evil — the Sisters, the Stepmother, the Dancing Teacher and the Young Man at the ball — are given musical characteristics by the composer, which bring to mind images of a definitely grotesque nature, sharply outlined instrumentally by what can only be described as 'ironic laughter'.

There can be no doubt that the choreographer used a comparable approach. We know from descriptions that a strictly classical language has been used for the images of good. The lyrical classical line broadens (used in this respect almost as a leitmotif) whenever the figures of the Prince and Cinderella are in focus. The personages of evil are etched choreographically with sharp, compulsive movements, almost a parody of classical dance, while in the orchestra, abrupt, restless figures appear, together with cold dissonant tones.

In the musical tissue of the ballet, the theme of love enters at the moment when Cinderella and the Prince first see each other. The composer chooses to embody this moment of emotional blossoming in a grand, poetic waltz. In the intention of the authors, the Prince is unlike most balletic princes. He is, instead, lifelike, young, impulsive and manly. Conquered by the charm and beauty of Cinderella, he in turn awakes in her the first feelings of love and happiness. Against a background of intoxicating excitement, a

scene of brilliant and profuse splendor in which a ballroom of dancers eddy and swirl, the inevitable midnight hour strikes. A feeling of trouble and unrest permeates the music; there are mercurial changes in the choreographic mood — suddenly the whole scene erupts into the panic of flight, while the voice of the clock warns Cinderella she must go. The musical solution, represented here briefly by only the *Midnight Waltz*, is nevertheless so strong and so impressive that it creates an emotional tension easily carrying the listener over into the last act of the ballet. (Although, unfortunately, only the *Apotheosis*, represents any of Act III).

The musical excerpts from "Cinderella" are represented on the Columbia disc on one side only, in what can only be assumed to be an arbitrary order, The *Midnight Waltz* which logically follows the *Pas de Deux* and is in Act II, is here placed squarely between four musical numbers belonging to Act I. For the benefit of those who are interested in the correct breakdown of the score, here it is: Act I — *Sewing Scene; Cinderella's Gavotte; The Fairy Godmother; The Seasons*: Act II — *The Pas de Deux; The Midnight Waltz*: Act III — *Apotheosis — Finale.*

Warwock Braithwaite leading the Royal Opera House Orchestra, Covent Garden, produces an exciting performance of some very exciting music. Tempi are good, surfaces are not good, sound is above average, but just. (This is an early Columbia lp). It is indeed a shame that Columbia did not choose to record more music from the ballet and furnish us with a complete record. As it is, however, the disc is effectively backed up with excerpts from Gavin Gordon's music for Ninette de Valois' ballet, "The Rake's Progress"

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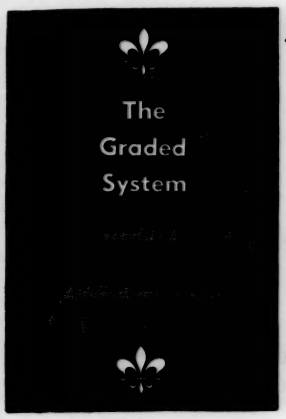

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Dancer's Digest of Great Art

by A. L. Chanin

Etruscan Art

The origin and history of the Etruscans is still largely a mystery. No one knows with certainty where they came from; their language is lost, and their inscriptions are still indecipherable. Only fragments of their great art survive as a testimony to the once powerful federation of 12 large cities who once ruled a large portion of Italy in the years before Rome was established.

The Etruscans themselves formed one of the founding groups of Rome, and Etruscan kings, like Tarquin, once ruled the Eternal City. But in time, Etruscan power waned, their fleet was destroyed by the Greeks, and Rome, after a bitter struggle lasting two centuries, eventually destroyed and absorbed Etruscia.

Etruscan art contains elements of Asian and Greek forms, but adds original concepts of its own. Sculpture in bronze or Terra-cotta, was its chief glory.

Terra-cotta; Mars, or a Warrior; about 2500 years ago; original in the Metropolitan Museum, New York.

This dramatic figure, eight feet high, of a fighter lunging forward to throw an axe or strike with a spear, was made when Etrusca reached its height as a conqueror of large parts of Italy. The stocky, powerful, stolid figure is an embodiment of force and might, a god image or a tribute to a triumphant hero, a Homeric glorification of the unmechanized individual combat of antiquity.

The emphasis throughout is on large, clearly expressive forms, for the sculptor's eye was on the main action. Linear designs on the surface are contrasted with weight and mass. The stylization of the face, the beard, the eye, curls of hair, and the emphasis of the helmet with its sweeping crest, adds to the grace and awe-inspiring power of the total form.

Player on the Double Pipes, from the Tomb of the Leopards, Tarquini; about 2500 years ago.

The Etruscans, like the Egyptians, lavished a wealth of art on their tombs. These show banquets, sports, and family portraits . . . pleasures of the earthly life.

Although some clumsy forms in this painting (notice the large feet) may mean that a lesser painter was commissioned to decorate this tomb, the general action and spirit is simple, gay, and highly expressive. A direct stylized line plays a major role in the action and design. The brilliant colors—white, black, yellow, red, blue and green, made of mineral and vegetable matter, are still fairly well preserved.

The style, which shows Greek influence, re-appears today in variations of neo-classicism, as in some of Picasso's work.

Terra-cotta; Silenus and Maenads; original in the Villa Guillia, Rome.

The genial dancers are modeled with soft, broad, rounded forms which flow and fuse into each other. Despite the heaviness of the forms, they evoke vivid movement and rhythm.

Only the essential forms are carved. Details are subordinated. The delicate lines of drapery relieve the simplicity of the surface textures.

The satyr Silenus, son of Pan, is the foster-father of Bacchus, (or Dionysus). Maenads (or Bacchantes), frenzied singers and dancers, did not dwell in temples, but preferred the mountains, forests, and open sky as their abode.

Roman Art

Rome, the colossal world power, produced little, compared to the Greeks, in the way of great art. Warfare, architecture and government, codes of laws and structural engineering were her chief contributions. But Rome appreciated art as a form of glory, and she looted Greece of her marbles and bronzes, and imported Greek artists. Wealthy Romans competed with each other in amassing vast collections of art, and there were fabulous sales and auctions in ancient Rome (including the perennial unwary buyers who acquired carefully faked antique sculpture).

But regardless of how slavishly Rome copied Greek models, it evolved, as any vital culture would, a distinctive art style. Roman sculpture, in place of the idealized Greek portrait, took the form of portrait busts which stressed blunt, uncompromising realism to the highest degree yet known. Emperor, senator, or merchant had themselves depicted with stark ruthless fidelity.

This portrait tradition arose out of the custom of making wax death masks. The latter were kept by every affluent family, and displayed in funeral processions. In time, the wax masks give way to bronze and marble faces. Those that survive compose a memorable gallery of the hard-bitten race which ruled the world for centuries.

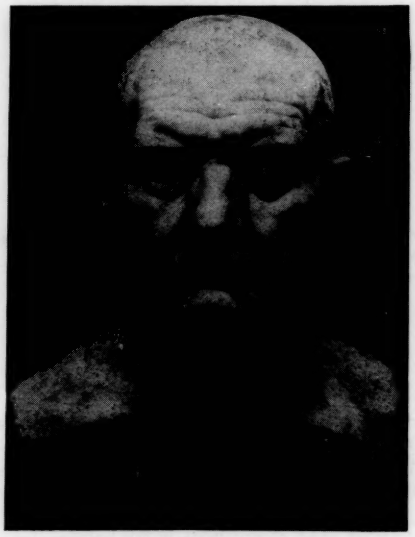
Bronze; Faun Dancing; about 1900 years ago. Original in the National Museum, Naples.

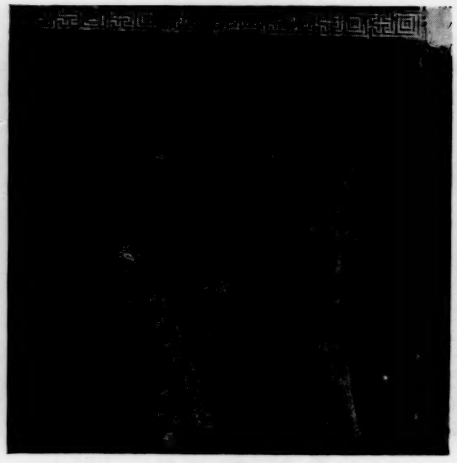
In contrast to the blunt portrait, this famous bronze mirrors the grace and refinement of later Greek art, so cherished by wealthy Romans. The nimble figure combines a decorative, stylization and smooth realism. The texture of the locks of hair and beard are carefully emphasized by the sculptor to contrast with smoother textures.

This faun was found in the courtyard of an elaborate villa in Pompeii.

Marble; Portrait; about 2000 years ago; original in the Metropolitan Museum, New York.

The sculptor, handling marble with consumate skill, responds both to the feel of the hard material, and the fluidity of the flesh and the deeply lined, firm face. With such sculpture practical Rome, unlike the more idealistic Greeks, carried the portrayal of individual likeness to one of its highest points.





Mural; Girl Undergoing the Ordeal, and Bacchante; painted about 1500 years ago; original in the "Villa of the Mysteries," Pompeii.

The destruction of Pompeii by Vesuvius, in 79 A.D. preserved a great deal of art, and especially of wall paintings. Greek writers have left tantalizing bits of description of their great painters, but none of their work remains. And since each art form is a link in a chain, and Roman art was heavily influenced by Greeks, the Pompeii paintings probably indicate something of Greek as well as of Roman wall painting.

The finest Pompeii wall paintings are in the so-called Villa of the Mysteries, what was once a patrician country home located just outside the bustling city. Here, tourists stand today, startled and rapt before a dramatic panorama of almost life-size figures showing a neophyte undergoing the secret rites of the Dionysiac cult.

In this famous panel, the girl who undergoes the ordeal and terror of a mystic marriage to the god, is shown after flagellation. A Bacchante, with castanets, dances before her, perhaps to ease the pain.

Greek shapes are now fused with a Roman interest in the depiction of human action, and strong contrasts of light and shade are stressed. Christianity was to take over the concept of murals to create the great frescoes of the middle ages and the Renaissance.

(Next Month: Byzantine Art)

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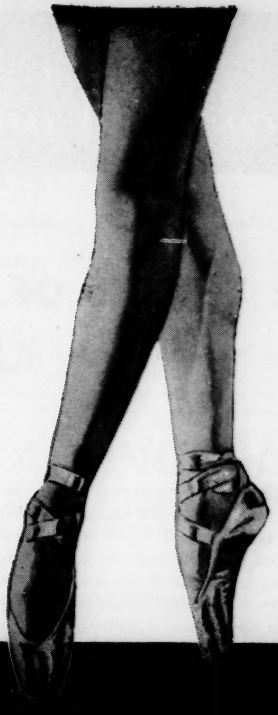

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"I Always Wanted to Dance" by Blanche Evan

"THE TERROR OF MYSELF"

The 4th and final article of a series on the Amateur in the Dance

INTRODUCTION

Block, barrier, obstacle—these are the word images that come to mind as I recall many students in their first improvisations. Clinging to the wall, stopping as if dead in the middle of movement, the face assuming a semi-mask appearance to hide the depths of embarrassment and the feelings of inadequacy.

WHY did "I" always want to dance?

How painful it must be to want to express an emotion, even a simple rhythm or mood through one's body and yet feel prevented from within. The teacher's work lies not in probing into the causes of the students' resistance, but rather in devising methods for transmuting terror to self-confidence, dissolving blockades between desire and its realization. There are pedagogic devices for "disarming the resistance" (HS) and for "dissipating apprehensions" (F:W); and methods for stimulating the imagination, for changing habit to newness in movement. These are ways "to increase the force available for application to work" and means "for transmitting power from the engine shaft to the driving wheels" (W) — the ongoing wheels of the student herself.

B. E.

THE STUDENTS HOLD A ROUND TABLE DISCUSSION

RAE: A friend of mine wanted to register here for a class in "exercise". It seems she was tactfully advised to go to a good gym. She was told that dance is an art, an expressive medium, and that every course includes basic work in creative dance. I wonder how many of us expected to do creative work in our first season?

CLARE: I didn't — not at all . . . I thought that was only for professionals. And how surprised I was to find myself doing simple creative things before I realized it . . .

FREDA: I expected to improvise right from the beginning. "Creative work" sounds like a larger, grander thing than applies to me now. I'm not interested at this time in creating a dance as an end in itself so much as I am in the doing of it — in the using myself more fully.

RAE: Improvisation can do that more than any other kind of dance activity, I think, even though it takes longer to "get into it".

ELEANOR: It took me a full season, but in those few instances when I really expressed something in dance, I got a big thrill. This year I actually contributed to our group composition. The first year I was terribly ashamed to move, much less compose, in the presence of others.

JEAN: It's a good idea not to have anyone observe our classes. No one watching could understand our self-consciousness. Because we don't have mastery over our bodies we feel self-conscious; then the self-consciousness further inhibits movement, causing a vicious circle.

MINA: It's not just lack of technical mastery . . . perhaps we're ashamed that we're not beautiful — we won't take a chance on calling forth unflattering comparisons. But then, our improvisations are rarely criticized . . . perhaps we can't bear even self-criticism.

JEAN: Whatever it is, I do believe that to relax emotionally-physically and to overcome self-consciousness are essential to creative expression, particularly in dance, where muscles freeze up under mental tension.

("Beauty and anxiety can never dwell together") (HS)

CLARE: I've been dreadfully self-conscious in everything, dancing included, — but when the students in class didn't watch me improvise — even teacher purposely left the room at times — it subsided. Then it was completely gone in class and instead I've had a new feeling of freedom I've been able to take with me outside of class. (Inferiority subsides, the sense of phantom staring eyes directed critically to me, recedes.)

RAE: You mean self-expression is not a negative escape . . .

CLARE: I've danced out so much that was otherwise held in, including the feeling of unkindness that is in all of us . . . Depression comes less frequently and stays for shorter intervals, giving me a chance to breathe, to broaden my outlook on life, to take an interest in others, understand them when their feeling and moods can't be released . . . I began to like being with people . . . I'm a different person altogether . . .

ROSE: The dance as you experienced it helped you almost directly to face reality.

FREDA: Self-consciousness still hampers me a good deal. I'm mildly uncomfortable improvis-

ing before others, but what is more important. I am self-conscious *with myself* so that I am limited in the ways I move completely apart from an audience.

MINA: "Self-conscious with myself" — with that astute comment Freda takes away our last self-deception!

ROSE: I just can't break the ice. I *always* have a theatre date or meeting — liar me — I *must* leave as soon as technique stops and creative work begins. I just sidle over to the door quietly but purposefully —

RAE: And I make as if to stay but slip out unnoticed, or so I hope — Anyone would think we didn't *want* to do creative work . . .

LINI: It seems a long time ago . . . I felt very inhibited about doing anything in class . . . I remember . . . in my first improvisation . . . I was panicstricken . . .

("His confidence shall be rooted out . . . and it shall bring him to the king of terrors") (J)

* * *

Terror has many faces. Laughter is one of them — there is always one student who giggles her way through her first dozen lessons. Resentment is another: "It's interesting this, but I came for exercise". Plebianism is another: "This concentration in sacred silence gets me. Why not get down to earth!" "Earth" here means the fatuous, the superficial play, the whispered gossip. Or, "When do we study composition or learn some dances?" — a wish to be handed a ready made feast of other people's choreographic dishes, or the desire to hide vacuity in the comforting formulae of form: of ABA and Theme and Variation, etc. Clothed in discontent of one kind or another, these students really point up their inability to tread through the pressure of that silence in which each must be faced with all her suppressed desire to express herself — for who among them does not wish this? They come to the art of their own volition and yet are ashamed.

Improvisation is most effective for dispelling the very inner terror its contemplation sometimes generates; for in improvisation one idea takes precedence over the scattered and confused self — and absorbs it. The theme, the thing to be expressed, becomes more important than the "I" of every day and, in a sense, takes possession of the body; so that by concentration and deep involvement with one's theme one can achieve an "active performance under one's own power". (CS)

The spirit, the idea, the content commands, and the body executes. The spirit is wise, and perhaps because at such times it is indivisible with the body, its technical demands on the body seldom overreach the body's immediate aptitudes.

Freed from the sense of inferiority and the strictures of self-consciousness, without sentimentality and artifice, one can release the energy usually expended on maintaining attitudes rather than truths. Utilising the sweet unity of a self no longer divided, one spontaneously creates movement that is often complex and artistic. (*continued on page* 66)

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blanche evan . . .

(*continued from page* 65)

When an improvisation is finished, there is no shame for having released an inhibition even when the material of the dance has been of a personal nature. Creative energy has transformed the "undisclosed, voiceless, and shapeless emotions" (HS) into an immediate form: A dance has taken shape with body, mind and spirit integrated in rare unity. The dancing person is left with a sense of completion and of release from the echoes of persistent wailing of our inner selves.

"Terrors shall make him afraid on every side" — yes — but they shall also "drive him to his feet". (J)

"His feet are set on the path . . . of beauty, but it needs something more than that to reach the stage of its actual evocation". (HS)

Self expression in dance is not an emotional state. Let us not confuse the heightened feeling necessary for its production with the action which it produces. Self-expression in dance is the transmutation of emotion into motion. It is the activity of dance in a poetic form, a rhythmic-spatial form different from composition but no less a form.

The "emotional reality" which forms the base of real improvisation, real spontaneity, "has nothing to do with the realistic or naturalistic rendering of emotion . . . motion . . . its freedom . . . that is, its irresponsibility and irregularity, is brought under the domination of unformulated but none the less strict rules . . . some of them unknown . . . demanding various forms of retardation, repetition, and other restrictions and regulations of the emotional outflow". (HS) Some of these elements of control are in the confinement of space, the body's self-protection from danger in movement, the natural tides and span of intensity, and, of uppermost importance, the limitations imposed by the content itself.

"For pure feeling could be expressed only in unorganized sounds, colours or lines; it would create a shriek, a daub or a scribble; while pure thought could lead only to some form of expression approximating mathematics. All art lies between the two extremes of feeling and thought and consists of a blend of the two". (HO)

In improvisation the state of involvement is far removed as well from the transcendence of the "ecstatic" dancer of certain primitive cultures and of some Eastern dances.

In our dancing, thought plays its part, but it is thought led by the silent hand of spirit, of knowledge, and of the expression of deep self through the channels of dance movement.

WHAT THE STUDENTS DANCE ABOUT

Things desired but forgotten, things remembered and imagined, of real memory and imagined memory, of to-day and of to-morrow, — clothed in terms of mood, of dynamic description and of specific ideas. Though one can never divine a dance from its title, these lists of student themes from one of the classes are of interest: For improvisation — gay (jazz); primitive drums; Latin American

rhythms; relaxation; blues; violent, raucus; very slow, very big; time on a binge; gladness in the rain. Themes for composition among the same students included — From fall to flight; "Dream and its distortion in reality" (Kipling); southern slave wants freedom; question mark; pendulum; to want and to have not; conflict; my cycles; soothing.

The students were brought face to face with their resistance to honest expression by being assigned these themes: "Solitude", "Study of Me" and "Shriek". The theme of "Me" was broken down to separate improvisations: shy, aggressive, arrogant, dainty, vulgar, etc. By asking the students to indicate what percussion accompaniment they wished for the studies of "Me", they were further helped toward clarity.

For "Shriek" — in terms of movement, not voice — sometimes the improvisations were done to specially selected recordings, sometimes in silence. One of the students with many years of improvisations behind her, nevertheless refused at all times to participate in this.

To attain contrasting values, the themes presented by the teacher in other lessons were almost slight: ("the surface is the uppermost plane but it can mirror the depths") (TR): March, Bear, Mechanical Doll, Waltz, etc., from Shostakovich's Children's Suite. The adults loved the stimulation and recall value offered in the images used in children's play.

To help the students experience the freedom of movement known to more exotic cultures than ours, we used Hawaiian chants one evening; and while practising hip rotations, one student commented "this makes me feel wonderful" but later changed the response to "I feel demoralized".

Self-exploration is important. So also is dancing with others. In this group, simple partner improvisations and group dances on folk themes some taught to the group, others composed by the class, were effective controls over self-indulgence and helped the students reach out into positive social feelings in dance.

It is not possible to include here pedagogic methods for teaching the processes of improvisation; nevertheless it is clear that the student is not and should not be left to wander aimlessly within her emotional sphere, nor to seek oblivion in the accompaniment used. Nor can I here include the methods for making the transition from improvisation to composition.

Improvisation requires learning and experience no less than does body technique: to widen the imagination, to train it to function spontaneously, to train the body to reflect the wish, and the mind to produce the content appropriate for the medium of body movement. All this takes time but given time even the "untalented" eventually produce dance that is true, communicative, and often inspiring. (BE)

CONCLUSION

To accept the ideas proposed in this series one must agree that in our time there is

(*continued on page* 69)

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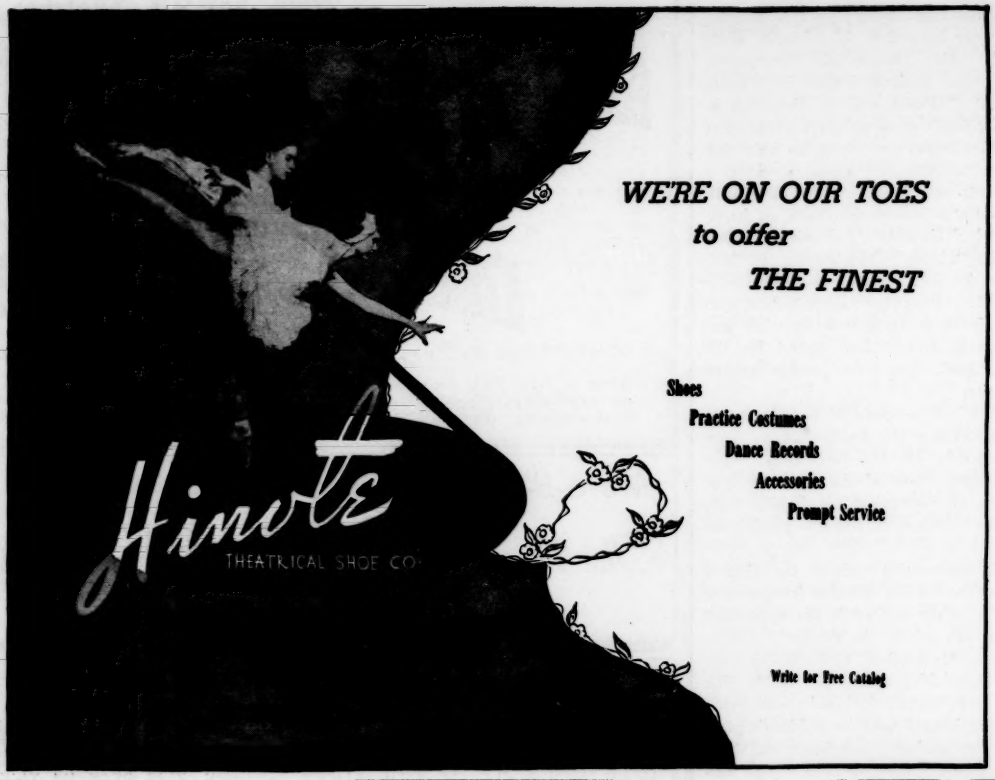

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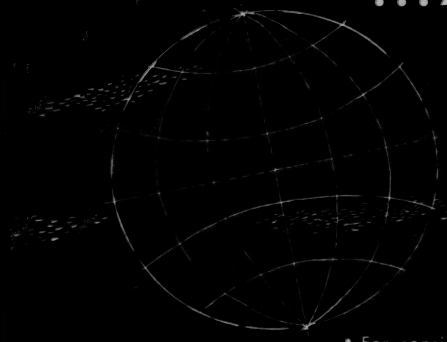

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(*continued from page* 67)

necessary a renewed regard for the "common" and complex emotions of people and a new respect for the individual's right and need to express them in terms of amateur art; and that the work produced can be of high calibre. Such insistence on the "I" is frank recognition that to contribute best to the social good the "I" must find fulfillment in personal ways.

Havelock Ellis wrote of dance not only as "the supreme manifestation of physical life but also the supreme symbol of spiritual life" (HE). The dance suffers in our times from an overdose of the physical with its emphasis on virtuosity and technical invention. It becomes additionally removed from the spiritual the more people limit their role to that of audience, turning their backs on participation. Dance to be really experienced is something of the body.

Because the layman must use her own, her whole body, in the doing, dance as creative expression presents more problems than participation in the other arts. To-day one is accosted everywhere with GLAMOUR. How can the ordinary "social worker, housewife, factory worker" compete physically with the frothy perfection of the masseured, corseted, magic-brassiered, manufactured composite of a female. The adult who seeks self-expression in dance has a difficult time in believing that her "natural" body is important enough to warrant the time, the money, the effort to learn to use it as an instrument of expression, especially when it is for no one's gratification but her own.

To achieve the dignity of self-expression is a positive affirmation of self-worth. It is not artificial, it cannot be bought, it can exist only through the student. The teacher must help and guide and indeed needs to utilize insight, intuition, experience and original pedagogic methods. Her own objective must be pure: to work toward the utmost development of the individual student. "From the engine shaft to the driving wheels" of the student and from there onward to see "not alone wheels but wings in the air". (E)

There will always be professional art and we shall always look to it as existing for the world and not alone for the artist. There is also room for the humble. There doesn't seem to be, but if the amateur wants it she must try to carve a little space for self.

Artistic creation is a labyrinthine valley of experience. It is also the towering mountain where, despite the distance from the top, one can feel the sun's warmth through walking slowly on the low winding road below.

THE END

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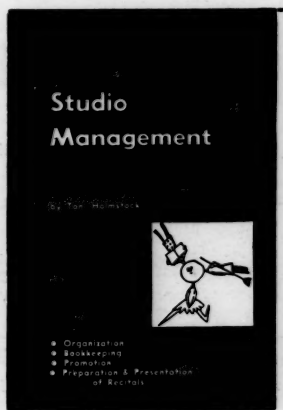

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•

The dancer who suffers from a "star" complex should go far — the walk may do him some good.

•

Accept that which is new — don't be *down* on something you're not *up* on.

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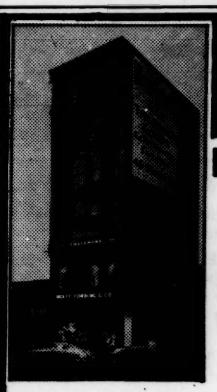

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body placement . . .

(*continued from page* 53)

acquired where strength is needed.

Use every trick at your command to impress your students with the need for fine carriage. Shame, cajole, coax, order and demand it. Never relax your vigilance. Remember that so-called dancers who lack the strength to maintain good placement while dancing look like so many half stuffed dummies being tossed about. Yet, the simplest movement may be a work of art when the body is held in rightful position.

"It is never what you do but *how* you do what you do that makes you a dancer. Anybody can raise an arm, kick, jump, spin around, stoop, stand still, etc. But the dancer does these things in a certain dancer's manner with the body held in a certain dancer's way. "Nobody wants to see you turn six times on one foot if you look like a sack of meal and fall on your face at the end of the turns. And there is no joy in such a trick for you. But if you do one single straight-backed pirouette with a beautiful strong preparation and a clean ending you will find joy in the doing and we will find joy in watching you. This is what you must work for if you wish to be a dancer." — How often have I made such a speech to my class!

Every young student needs a challenge. There must be a goal toward which to work. The desire to become a *ballerina* may not be a young girl's ambition, but the desire to grow to be a lovely lady is seldom lacking. The desire to become a *premier danseur* is rarely present in the hearts of boys, but the desire to become a stalwart youth is ever present. These goals are achieved through "noble bearing." A prideful carriage makes a $3.98 dress look like $33.99.

Tell your classes that your insistance on good placement does not spring from your wish to make them miserable. You want to give them an "air" that will remain a part of them all their lives, whether they become professional dancers or not. The proudly held head. The lifted chest. The unhunched shoulders. The well tucked hips and tummy. The strong straight back. The straight knees. The weight well placed on the feet. — This is the "dancer's look." It is also the look admired by all.

Remember, placement takes strength as well as knowledge. Strength is gained through technique: the knowledge of how to use that strength is gained through instruction. So don't be discouraged if the results you see seem slow. It takes time. Time for some means a year; for others, five years. But remember that a dancer without good placement is no dancer at all. He is simply a student of dance who has learned certain physical stunts which he performs to music. Such a student has no style, no sense of line, no balance, no control.

You have struck pay dirt once your students achieve "an unaffected delight in their own bearing." This is the master key to good dancing.

(*to be continued*)

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reviews . . .

(*continued from page* 45)

The frothy score for "I Laughed at Spring" was by Don Gohman. Peter Larkin, the company's valuable designer, was responsible for the amusing set with its saucy flowers that popped up when they were watered. Dancers were Vivien Altfeld, Joseph Savino, Gene Gavin, Irene Minor, Janet Miller, Anya Lee, Shirley Weaver, Robert Morrow, Ronald Colton, and Boris Runanin.

Although we have never been captivated by Valerie Bettis's harshly external handling of the Tennessee Williams play theme in "A Streetcar Named Desire," it is the kind of concentrated theatre piece that is naturally suited to this small-scale group. And despite repeated performances, the company — and certainly its principals — keeps the work remarkably in focus. The emotional impulses seemed fresh and honest. And, although Mia Slavenska plays the role of Blanche on a much higher key than did its protagonists in film and theatre, she has given the role a logic of its own — one that suits the hysterical atmosphere of the whole ballet.

Other works in the current season were "Mlle. Fifi" (Zachary Solov's vehicle for Danilova) and "Symphonic Variations."

The conductor, Otto Frohlich, has made some skillful arrangements for the small orchestra. And the sound he got from them was forceful and unstrained.

---

looking at tv . . .

(*continued from page* 7)

danced again the James Starbuck arranged "Sleeping Beauty" that includes straight-faced dancing of the Petipa pas de sept by the show's expert corps and a sleepy Princess Aurora (Coca) who dozes at every climax in the Rose Adagio. This kind of humor is best appreciated by those who know the ballet. The fact that it can be given on television means the directors recognize the existence of a sizeable audience that can understand it.

On Dec. 6 Jimmy Durante (Comedy Hour NBC) postured as a ballet master who saved the ballet (it was never clear from what). This is aimed at a lower-browed audience and it was interesting to note what ballet clichés the masses are expected to understand. Durante's lyric had the inevitable rhyming of Nijinsky and Minsky. He mentioned his *tour jeté* and *entrechat* as he cavorted to Ponchielli's Dance of the Hours. Biggest laugh from the studio audience was Durante's reluctance to dance due to suspected "spies from the Sadler's Wells". The one truly funny and original business was Durante's number performed (for security reasons) behind a screen. One saw at intervals his head bobbing up for long moments of fabulouly sustained elevation.

Groucho Marx garnered a few laughs when he got his free lesson on the Arthur Murray Party on Nov. 16 (NBC). He showed his vaudeville background in his parodies of ballroom dances.

Nov. 14 was toe-shoe night at NBC. "Your Hit Parade" had its three girl dancers running the gamut of ballet vocabulary. Singly and in unison they batted out *brisés, volés, echappés, jouetté* turns, etc.

The same evening "Your Show of Shows" had an Offenbach operetta that boasted a Grand Ballet Classique, the dancers in tutus and tights. It was a pleasant arrangement but the camera could have found angles more flattering and more interesting than the fixed one above the entire group. Being an Offenback show it had to finish with a cancan and that found a lot of ex-Ballet Russe people gamboling in reminiscences of Gaité Parisienne. Recent motion pictures and Broadway shows nothwithstanding, it is still Massine's cancan from Gaité that most directors remember in setting dances of the '90's. Even the Princeton Triangle Club's all male travesty shown on Toast of the Town on Dec. 6, had the boys wearing copies of the Gaité costumes for a knock-kneed cancan.

Though we vowed not to keep harping on Bambi Linn and Rod Alexander there was their beautiful Blue Danube Waltz on Dec. 5's Show of Shows — Bambi dancing on pointe and finding new ways of waltzing intimately with the added wealth of balletic steps and poses.

Ray Bolger on his ABC show is another star one can't ignore. He added to the joyousness of the airlines with a Hill Billy number on Nov. 26 and a prize fighter routine to Rubenstein's Spring Song on Dec. 3.

There's one thing about dancers on amateur programs — they certainly have no taint of professionalism. Thoroughly amateur, in the worst sense of the word were Two Queens and a King (that's who they said they were) who gave a flat-footed impression of the Hamilton Trio to the delight of easily pleased Ted Mack (NBC-Dec. 5).

For the record — Jose Limon's Moor's Pavane was seen on Omnibus on Nov. 15. Renée Jeanmarie was on Toast of the Town on Nov. 15 and the Jack Cole Dancers and flamenco dancer Rafael Ruiz were on the Sullivan show on Dec. 6.

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Hollywood Commentary . .

by Ted Hook

MOTION PICTURES IN PRODUCTION

Columbia: Jack Cole begins rehearsals immediately for the Betty Grable starrer "The Pleasure Is All Mine" with **Marge** and **Gower Champion** added to the all-star line-up. He is also set to do a London version of "Kismet" in addition to an Oriental extravaganza at Jones Beach next summer.

M.G.M.: This studio turns over its mammoth Stage 29, all 23,482 sq. ft., to the biggest hey dey yet for dancers, **Michael Kidd's** brilliant barn dance for "A Bride For Seven Brothers" . . . **Taina Elg**, Finnish ballerina currently appearing at Helsinki, reports to the studio January 4th to begin a long-term contract . . . With **Michael Maule** out of "Brigadoon", **Jimmy Thompson** inherits the third major role . . . **Hermes Pan** busy setting many numbers for nearly 100 dancers and principals in "Student Prince" . . . All three of these top-budget musicals are in Cinemascope, and it'll be field day for dancers on that "wide screen".

Paramount: Martin & Lewis' "Living It Up" set proved to be the most exciting spot in town while **Nick Castle** put the "You're Gonna Dance With Me Baby" number before the Technicolor cameras. There were some 300 extras on the set the day they shot the number and everyone in the business was anticipating the arrival of **Sheree North** who only last year was working in the chorus on this same stage. After the first "take" she had won the hearts of everyone on the Paramount lot. Her dance should be the "hottest" item to hit celluloid in years.

The 16 jitterbug dancers in the film idolized Jerry Lewis who proved to be a fine dancer and a wonderful fellow. He and Dean Martin presented the girls and boys with bracelets and cuff-links, in addition to throwing a party . . . **Georgina Darcy** formerly with the Ben Blue Show, has been signed to enact the role of "Miss Torso", a ballerina, in Alfred Hitchcock's new film "Rear Window".

20th Century-Fox: Robert Alton began rehearsals for "Pink Tights" with **Druscilla Davis** "dancing-in" for Marilyn Monroe and **Ernie Flatt** and **Joan Bayley** assisting. **Universal-International: Ludmilla Tcherina** makes her American film debut as a Roman princess in "Sign Of The Pagan."

DANCE THEATRE

David Lichine's Ballet de La Ville des Anges (Los Angeles Ballet) left Hollywood December 10th for France. Local dancers **Wilda Taylor, Dick Lerner, Erin Martin** and **Bob Petrovitch** have been added to the company . . . Producer Dave Siegel will present "Great To Be Alive" at the Las Palmas Theatre featuring Kay Ballard, with **Lee Scott** choreographing and spotting local dancers **Bette Erzeivan, Helen Silver, Keith Cooledge** and **Buddy Bryan.** The gala opening promises to be "the" event of the New Year . . . The famed **Sadler's Wells Ballet** opened December 9th, dancing the 4-act "Swan Lake" in the Shrine Auditorium to a distinguished capacity crowd. Ballerina **Violetta Elvin,** was forced to bow out of the opening due to a sprained leg and **Margot Fonteyn** danced instead. Miss Elvin was to have been tested by Cecil B. DeMille for a top role in "The Ten Commandments" . . . **Agnes de Mille's Dance Theatre**, currently playing Las Vegas, opens at the Wilshire-Ebell Theatre in early Jan. . . **Sujata & Asoka** appeared in concert at the University of Seattle . . . **Matt Mattox** (in his first big dancing role in M.G.M.'s "A Bride For Seven Brothers") has been signed by femme-producer Ann Anderson to choreograph a new revue titled "Out Of Our Minds" at the Ivar Theatre, Hollywood; rehearsals begin Jan. 4th for a Feb. 2nd opening . . . The **Lester Horton Dance Theatre** continues to operate under the directorship of Frank Eng and "Choreo '53" has resumed production with a new Afro-Caribbean work titled "Xango"; **Carmen de Lavallade** dances the title role with **James Truitte** in a featured spot.

Keith Cooledge receiving plaudits for his work at the Ben Bard Playhouse where he staged two one-act plays in dance form; the first, "Aria Da Cappo" by Edna St. Vincent Millay was set to Shostakovitch's polka from "Age Of Gold" with **Arun Evans** dancing the lead; the second, Tennesee Williams' "Portrait of A Madonna". The choreographer and **Kilo Sanes** danced the title roles . . . **Lola Montes** and her Spanish Revue just completed an engagement at the United Artists Downtown with 13 production numbers in authentic Flamenco style; especially effective were "Capriccio Espagnol" and "Alegrias".

TELEVISION

Harold Belfer has completed choreography for a pilot film with the **Will Mastin Trio & Sammy Davis Jr.**, the series will be a musical of the "book" type and is to feature **Frances Taylor** and **Wilbur Bradley** (formerly with Katherine Dunham). Hal also staged the wonderful "Sandman Ballet" to Les Brown's swing version of "The Nutcracker Suite", with **Gene Nelson** in the title role, for the Bob Hope Show . . . **Olga Lunick** was responsible for the very original choreography on display in the "Omnibus" presentation of U.P.A.'s "The Fifty-first Dragon" (Dec. 20th program).

TED BITS

Central Casting Corp., responsible for the placing of all motion picture dancers, was nick-named "Santa Baby" during the holidays since their switchboard has just placed some 150 dancers . . . Charles Marion is writing **Nick Castle's** autobiography . . . Dancer **Judy Landon** signed to a featured acting role in Paramount's "About Mrs. Leslie" starring Shirley Booth . . . Rodgers and Hammerstein planning a musical version of John Steinbeck's "Cannery Row" for B'way . . . Edwin Lester scouting B'way legit houses to purchase a showcase for his Civic Light Opera hits . . . **Nancy Walker** told Mike Connolly her very first dancing partner's name was Leo Tahrd.

(continued from page 4)

has recently joined the faculty . . . A performance on Nov. 28 by the **Scarborough Ballet Theatre,** directed by **Iris Merrick** featured "The Dancing Princesse" (excellently presented by Miss Merrick last year on NBC TV), and "Peter and the Wolf" . . . On Dec. 8th, the **Sarah Lawrence College** students presented a dance demonstration at the County Center, White Plains. It was directed by **Bessie Shonberg** and **Ruth Lloyd** and arranged by the Westchester Dance Council . . . **Andrea Vodehnal,** pupil of the **Kotchetovsky School** in Houston, Tex., won a scholarship awarded by the Allied Arts Association of Houston, which entitles her to study with Alexandra Danilova .

News Notes . . .

Jimmie Selva of Selva's produces more than shoes. As a result of his activities in songwriting during the past few years he was elected to the American Society of Composers, Authors and Publishers (ASCAP) last year and so became a recognized songwriter, too. The firm of Selva-Ringle produces the songs, all dance minded, which include such titles as "Two Little Pink Ballet Slippers", "There's Nothing Like Dancing", "I'd Like to be a Little Ballerina" and many others.

Chicago Theatrical Shoe Co. has opened a N. Y. branch at 1650 B'way, under the joint management of **Sol Seifstein,** formerly of Herbert's and **Gene Perlman,** formerly of Capezio.

Associations . . .

CNADM held an all-day session at the Savery Hotel in Des Moines, Iowa on Nov. 22. Faculty included **Leo Kohl, Elisa Stigler, Sylvester Smith, Adele Artinian, Ann Barzel, Marie Buczkowski and Louise Ege.** Regional Director, **Betty Mae Harris,** organized the meeting . . . Florida DMA met Nov. 27th and 28th at Daytona Beach. **Jack Stanly** was guest teacher . . . The Dec. 6th meeting of DM of Calif., presented **Harjis Plucis,** Ballet Master of the Sadler's Wells Ballet Co. as guest teacher . . . The Penn. Assoc. of Dance Teachers, Inc. had **Margaret Craske, Hadassah, Jimmy Coolet, Jean Sturrock Mead, and Mildred Duryea,** as faculty at their Phila. material session on Dec. 6th . . . The La. Dance Masters announced their 23rd Annual Christmas Convention, Dec. 27 and 28, in New Orleans, La. **Rose Lorenz and Jimmy Sutton** to teach.

The N.Y. Society had its regular meeting on Dec. 13th at the Astor Hotel . . . DEA held an open material session on Nov. 22 at the Park Sheraton. **Charles Morrison, Yura Lazowsky, Edward Sinclair, Hadassah** and **Phil Jones** will teach . . . The newly formed West Coast branch of the Cecchetti Council of America, held its 1st meeting on Dec. 6th at the Hollywood Roosevelt Hotel. On the faculty were **Nina Ness, Anne Toland, Mona Frances, Peggy Slater, Margaret Ketchum, Germaine Ballou** and **Olga Fricker,** director of the west coast group.

In Review:

Sonia Stiller's "Dancing in Action" offers a great deal in exchange for its $1.00 purchasing price. Following the current 3D enthusiasm, the book starts with drawings of 3 dimensional dances and others of dancers who move when you look thru different sides of the glasses that come in a pocket of the book. You then proceed to a neat job of indicating right and wrong basic ballet positions. This, plus limbering exercises, several dance puzzles, 3 dances with descriptions and music, and a glossary of ballet terms are also included.

CHICAGO NEWS . . .

Jimmy Payne taught a master class and his group gave a demonstration of primitive dances for the Chicago Dance Council's Nov. symposium at the U. of Chicago. The Council's Dec. 13 Christmas party was to include dances by the **Ateitis Dancers,** a Lithuanian folk group . . . **Madeline Kae, Neville Black** and a group danced "No Man is an Island", a work expounding world fellowship at the YWCA's World Dance Festival on Nov. 20 . . . **Trini Reyes** stops the show at the Palmer House's Empire Room, dancing an Algerias in ruffled flamenco skirts as well as a Farruca and Bulerias in her eminently becoming tight trousers . . . **Jackie Danois,** at one time with Katherine Dunham, is now dancing at the Blue Angel . . .

The Ballet Guild's program on Nov. 27-29 showed the Chicago group starting its fourth season with some definite characteristics of an established company. There is continuity both as to principal dancers and choreographers, though the corps is still in a state of flux and most vulnerable . . . The November programs opened with **Etta Buro's** "Caprices" to Mendelssohn music, a light ballet danced with freshness and ease. In his "Nocturne" to Debussy music **Charles Bockman** has created a poetic moving ballet that will certainly be kept in the repertory. The expertness and showmanship of an experienced choreographer were evident in the excerpts from Ruth Page's "Vilia" which were danced excellently and very well received. **Berenice Holmes'** "Concerto" had some fine moments but also had an over-all stamp of over-ambitiousness. The staging by Gerald Ritholz was clever and imaginative.

Chicagoan **Joan Ehemann** is a new recruit to the Ballet Theatre.

Richard France is in charge of the dances for "Wish You Were Here" currently ensconced with swimming pool and other accoutrements at the Shubert Theatre. France has been with the show since its Broadway premiere and recently set the dances for the London production . . . **Lotte Goslar** proved to be one of the most applauded members of Hollywood's Turnabout Theatre which played a number of engagements in Chicago and suburbs.

Sybil Shearer, who gave concerts at B'klyn Academy and at Smith College in Nov. is again staging "The Christmas Wish" with 205 adults and children at Winnetka, Ill. this holiday season. 3 members of Miss Shearer's faculty are teaching "Sybil Shearer Dance" in the elementary schools of Glencoe (near Chicago).

Ruth Page is choreographing a new version of the Salome and Herod episode to Richard Strauss music. It will be presented soon in Mandel Hall with Miss Page as Herodias, **Bentley Stone** as Herod & **Barbara Steele** as Salome. ***Ann Barzel***

At Work . . .

The Toledo (Ohio) Ballet performed on Nov. 8th in the first of a series of 4 programs sponsored by the **Toledo Ballet Auxiliary.** The next will be Jan. 10, with **Ruth Murray** and **Wayne Univ. Dancers** as guests . . . On Nov. 7th, the **Louisville Ballet** presented a concert jointly with the Louisville Philharmonic Chorus, featuring **Leon Danielian and Alfred Brooks** as guest stars and directors.

CANADIAN DATELINE . . .

In Winnipeg there were slightly dampened feelings about **Arnold Spohr's** new ballet, "Children of Men." Set to the Prelude, Chorale and Fugue of Cesar Franck, the work drew a chorus of abuse and a virtually unanimous critical thumbs down. It will almost certainly be dropped quickly from the repertoire. Still, remembering the first two fine ballets by the young premier danseur of the company, one can echo Jimmy Durante's dictum about; "To succeed with the girls you need looks, money and personality — but two out of three ain't bad!"

Still very proud of their accreditation as "Royal," the Winnipeg Ballet will not be too active until the New Year when they start off on a wide tour that will include the Maritime Provinces on Canada's eastern seaboard for the first time. U.S. engagements include a week at the National Theatre in Washington early in February, and a number of one night stands later through the midwest under the auspices of Columbia Concerts. A number of Canadian works will be carried, including the popular work "The Shooting of Dan McGrew." A new arrangement of the oftenmoving "Shadow on the Prarie" will also be seen in a repertoire of 15 ballets and company of 24 dancers.

From Toronto, the National Ballet Guild is girding its forces anew to repeat last season's successful coast-to-coast tour with a number of new places thrown in. The eastern Canadian tour began mid-November and is covering all points from

the Canadian capital of Ottawa to Halifax on the Atlantic Ocean. Early '54 will also see the Franca company in the U.S., with stops at such places as Buffalo, Detroit, Minneapolis and Milwaukee. The two dancing couples, **Alpine** and **Jury Gottshalks**, and **Lois Smith** and **David Adams**, again head the company, which includes 33 dancers in 12 or 13 ballets. Standard works will be carried, including "Coppelia," "Lilac Garden," and "Giselle," with Tudor's "Gala Performance," the second act of "Swan Lake" (and some dances from act three), added to the fare. The big novelty will be "Dark of the Moon" in ballet form by **Joey Harris**, with music by the noted Canadian film composer Louis Applebaum. **Celia Franca** will appear more often with the company this season. New faces include **Ray Moller** from Vancouver, **Jacqueline Iving** of Victoria, **Mimi Logvinoff** from Toronto and Montrealer **Sylvia Mason**. The tour ends late April in the west. ***Francis Coleman***

LONDON DATELINE . . .

Roland Petit brought his Ballets de Paris back to London for a three week season from November 30th, showing the ballets that will be given when the troupe visits New York in the New Year, although for the London season the company was rather different in personnel. Colette Marchand was not with them, and **Jean Babilee** joined for London and danced "Blue Bird" (with Violette Verdy) and Petit's role in "Le Loup". Babilee was suffering from a strained muscle but with all respect for such an injury it was hard to forgive the indiscipline of his performances, which did nothing but damage the memories London has — and will retain — of his great dancing in the early years of Les Ballets des Champs Elysees. **Leslie Caron**, "by courtesy of M. G. M.", appeared during the last week of the season and drew a full quota of film fans into the theatre. For her, Petit created a new ballet "La Belle au Bois Dormant" which had no connection with the Petipa work of the same name but was about a puppet (Caron) coming to life. "La Croqueuse de Diamants" was revived and shown in London for the first time with **Liliane Montevecchi** in the title role, created for Renee Jeanmaire in New York. Despite the ravishing settings of George Wakhevitch, a delightful initial idea and some fine performances, the work was not found to add up too much as a ballet. In his present ballet-cum-revue phase Petit is losing sight of dancing in his enthusiasm for the theatre; the eyes of the spectator stray more and more to the settings and the dancers become relatively unimportant. Nevertheless Petit has some fine dancers in the company — notably the lyrical **Violette Verdy** who had a big personal success — and he is dancing magnificently himself.

The **Royal Academy of Dancing**, which was founded in 1920 with the object of encouraging correct teaching of ballet in Britain, has since that date extended its activities all over the Commonwealth and to other countries. **The Queen** is Patron and **Dame Adeline Genee** the charming and untiring President. Four scholarships are awarded alternate years — two in Australia, one in New Zealand and one in South Africa — to the value of £200 each to help promising students to come to England to study. Among former winners have been **Elaine Fifield, Rowena Jackson, Alexander Grant** and many other dancers who have since joined leading ballet companies. During 1954 an award is to be made known as "The Royal Academy of Dancing - de Valois Scholarship" for a young dancer from Canada, to come to England for one year for supplementary training. The value is 250 guineas. Further particulars may be obtained from the Secretary, Royal Academy of Dancing, 154 Holland Park Avenue, London, W. 11.

Some idea of the work done by the R. A. D. in England is given by the announcement that in the season 1952-53 there were 1,884 candidates for the Major (professional) Examinations and 35,355 for the Children's Examinations. Examiners are sent to all parts of the British Commonwealth and next year a representative will work in Mexico & Jamaica. ***Mary Clarke***

DIRECT FROM PARIS . . .

The great event of the month in Paris was the appearance of **Alicia Markova** with the Marquis de Cuevas' Ballet. Her reception can only be described as sensational, with audiences cheering every evening and the press going all out . . . New ballets, (too late for review) will be "L'Aigrette" by **Princess Bibesco**, music by Chavachadze, sets and costumes by Rina Roselli; "Feu rouge-Feu vert", **Serge Golovine's** first choreographic attempt and "The Emporer Adrien", with choreography by **Victor Gsovsky.**

Janine Charrat, just returned from a German tour, is preparing a series of performances in France . . . same for **Marcel Marceau** and his mime-ballets . . . Important French dramatist **Marcel Achard** is working on an adaptation of **Offenbach's** "La Belle Helene", for **Renee Jeanmaire** after her American musical . . . The stagehand strike has postponed the opening of "Oberon" at the Opera.

Grazioso Cecchetti, son of famous Enrico Cecchetti, is in Paris to open a school based on the methods of his father. He will also publish and edit a textbook of this method and probably open a studio in London. The son of Grazioso heads the Cecchetti school in Turin, Italy.

Camille de Rhynal announces the first "World Congress of Young Dancers" for Oct. 1954, in Lausanne, Switzerland — to be sponsored by the Paris publication "Toute La Danse"... **Juana** made an appearance at the Comedie des Champs Elysees in a program of ethnic dances . . . Three former Diaghilev stars will be choreographing at La Scala in Milan next season: **Lifar, Massine and Balanchine.**

Vala Bovie presented the first of a series of children's ballets at the Salle Pleyel. Charmingly done, "The Song of Glass" told of a glass that sings every time a little girl touches it.

Ballets Peaux Rouges (Redskin Ballet) will present American Indian dances at the Theatre des Champs Elysees for the first time, under the sponsorship of the Cultural Services of the U. S. Embassy in Paris. ***Jean Silvant — Saul Colin***

LATIN AMERICA REPORT . . .

ARGENTINE: A new work, "Zupay", received its premiere at the Colon, choreography by **Angelita Velez**, music by Sylvia Eisenstein and libretto by Carlos Vega. Principal dancers: **Irina Borovsky, Antonio Truyol** and **Jose Neglia.**

BOLIVIA: The second season presented by the "Ballet Oficial" of La Paz, directed by **Ileana Leonidoff** included "El Cavadenti o l'Incantesimo dell'Amor" (adapted from a play by Carlo Gozzi), "Loreley", and "El Hada de las Munecas". The company hopes to appear in Lima in the near future.

BRAZIL: The "Ballet da Juventude" commemorated the 25th anniversary of Cecchetti's death on Nov. 13th with a program which included a class that demonstrated the basic principles of the Cecchetti method. The Teatro Municipal Company, led by **Tatiana Leskova**, is tourbound for Montevideo, Uruguay.

CUBA: "Ballet Alicia Alonso" in its Oct./Nov. season presented a repertoire ranging from "La Fille mal Gardee", "Giselle", "Aurora's Wedding", "Coppelia" and Balanchine's "Apollo" to a new work by Cuca Martinez del Hoyo called "Songoro Cosongo". **Alicia Alonso** danced Giselle, Swanilda and other roles.

CHILE: A series of special performances of "Petrouchka", "Don Juan", "Redes", "Green Table", etc. put an end to this year's season. . . It was also exciting to watch the corps de ballet dance the Rosenkavalier Waltzes (chor. **Heinz Poll**) before an audience of 60,000 at the National Stadium as part of the pageant at the inter-university football match.

PERU: The Lima season, announced last month, played to capacity houses, and has been the most important one to take place in Peru as yet. "Concerto Grosso" (chor. by director **Dimitri Rostoff**) and "Polovetsian Dances" were most successful. Guest artists **Tatiana Grantzeva, N. Polajenko** and **E. Stinnet** proved satisfactory; among the Peruvian dancers **Ana Maria Arnillas** and **Lili Talavera** were the most outstanding. ***"BALLET"***

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